The Living Psyche

A Jungian Analysis in Pictures

Edward F. Edinger

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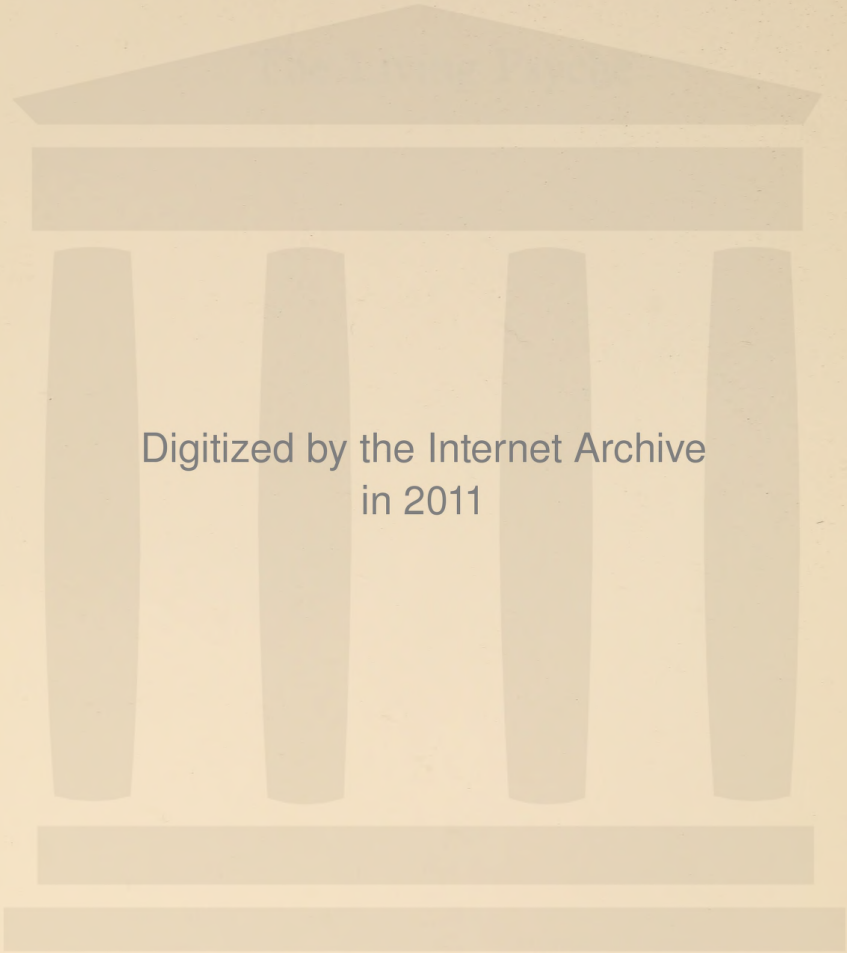

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Edward F. Edinger

Chiron Publications • Wilmette, Illinois

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The reproduction of the illustrations in this book is made possible by a gift from the Analytical Psychology Club of New York in the name of

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Library of Congress Catalog Card Number: 89-807

Printed in the United States of America.
Editing and book design by Siobhan Drummond Granner.
Photographs by Mark Wuggazer.

Library of Congress Cataloging-in-Publication Data:
Edinger, Edward F.
The living psyche: a Jungian analysis in pictures / Edward F. Edinger.
p. cm.
Includes bibliographies and index.
ISBN 0-933029-53-5.–ISBN 0-933029-52-7 (pbk.) : $19.95
1. Jung, C. G. (Carl Gustav), 1875-1961. 2. Psychoanalysis–Case studies. 3. Psychoanalysis and art. I. Title.
[DNLM: 1. Art. 2. Psychoanalytic Interpretation. 3. Psychoanalytic Therapy. WM 460.6 E23L]
RC509.8.E35 1989
616.89'17–dc19
DNLM/DLC 89-807
for Library of Congress CIP

ISBN 0-933029-52-7

[T]he psyche consists essentially of images. It is a series of images in the truest sense . . . a structure that is throughout full of meaning and purpose; it is a "picturing" of vital activities . . . . Mind and body are . . . the expression of a single entity . . . . This living being appears outwardly as the material body, but inwardly as a series of images of the vital activities taking place within it.

C. G. Jung, "Spirit and Life,"
The Structure and Dynamics of the Psyche.

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INTRODUCTION

This book is an attempt to demonstrate graphically the reality of the living psyche. It is based on a series of 104 paintings done over a period of five years during the course of a Jungian analysis which lasted twice that long.

There are only a handful of published case histories which illustrate the unique approach of Jung to the human psyche.[a] This is understandable, for as Jung says,

> *It is . . . a difficult and thankless task to try to describe the nature of the individuation process from case-material. Since one aspect tends to predominate in one case and another in another, and one case begins earlier and another later, and psychic conditions vary without limit, only one or the other version or phase of the process can be demonstrated in any given instance.*[b]

Nevertheless, such data on individual cases must be accumulated if the larger worlds of psychiatry and psychotherapy are, belatedly, to realize Jung's massive contribution.

It is an impossible task to condense the analytic efforts of ten years into a coherent whole without some unifying thread. Fortunately in this case the unifying thread is provided by a series of pictures that touch all the major themes of the analysis. They constitute a remarkable record of an analytic experience that ranged from the heights to the depths, from the infernal to the sublime. For the sake of brevity and professional discretion, the personal aspects have been treated only very briefly here, in contrast to their full treatment in the analysis itself. This procedure corresponds with my conviction in any case that the archetypal aspect of the material is of far greater general interest. What I present is a case history of a Jungian analysis. A basic knowledge of Jungian psychology is presupposed.

This series of pictures demonstrates the truth of Jung's statement that "there is in the psyche a process that seeks its own goal independently of external factors."[c] However, this process is not a straight line.

> *The way to the goal seems chaotic and interminable at first, and only gradually do the signs increase that it is leading anywhere. The way is not straight but appears to go round in circles. More accurate knowledge has proved it to go in spirals: the dream motifs always return after certain intervals to definite forms, whose characteristic it is to define a*

[a] I am thinking of H. G. Baynes's *Mythology of the Soul*, G. Adler's *The Living Symbol*, Jung's *Seminar on Dream Analysis*, *The Visions Seminars*, and the dream series in *Psychology and Alchemy*.

[b] C. G. Jung, *Mysterium Conjunctionis*, *CW* 14, par. 792.

[c] C. G. Jung, *Psychology and Alchemy*, *CW* 12, par. 4.

centre . . . . The development of these symbols is almost the equivalent of a healing process. The centre or goal thus signifies salvation *in the proper sense of the word . . . . It seems to be beyond all doubt that these processes are concerned with the religion-creating archetypes.*[d]

The patient/artist began analysis at the age of 36 with the chief complaint being that in spite of a successful career in the arts he had lost his sense of life-purpose and was on the verge of despair. He is an intelligent, well-educated, highly industrious, unmarried man with considerable artistic talent. I want to thank him warmly for his willingness to have this material published. It is a unique contribution to depth psychology.

[d]Ibid., par. 34f.

The Living Psyche

PLATE 1. *Head of Christ on the Stage of the Metropolitan Opera*

Head of Christ on the Stage of the Metropolitan Opera

Description: (from a dream)[1] This image comes from the first dream at the beginning of analysis. The head of Christ is on the stage. The set is possibly for *La Forza del Destino* by Verdi. The soprano is hitting a high note on top of a cliff. The head is submerged under water; it may have fallen from a large statue. Dr. Edinger and I are downstage to the side watching this mystery together.

Comment: The initial dream is apt to be particularly important. Often it captures in a symbolic nutshell the essential issue around which the entire analysis will revolve. In this first picture we see that a huge transpersonal entity has fallen into the patient's personal and theatrical world. Its size indicates its collective, archetypal dimension. The fallen head of Christ represents the collapse of the Christian myth, our fallen Deity. The patient's problem thus parallels our collective problem. We have lost our collective container for religious values and each individual is now obliged to find his or her own unique relation to the *numinosum*.[2] This larger issue has fallen into the patient's life and requires attention. The soprano is announcing the event in a grand, theatrical way; the doctor and patient figures at ground level are reflecting on it earnestly. The "power of destiny" is at work. The water suggests that the collapse of the traditional God-image is accompanied by a break in the dikes which threatens an inundation of the ego. This picture illustrates Jung's statement that in our time there is

> *a mood of universal destruction and renewal that has set its mark on our age. This mood makes itself felt everywhere, politically, socially, and philosophically. We are living in what the Greeks called the* kairos *– the right moment – for a "metamorphosis of the gods," of the fundamental principles and symbols.*[3]

[1]Except where noted, the descriptions are in the words of the patient.

[2]For more on this idea, see Edinger, *The Creation of Consciousness*, pp. 9ff.

[3]Jung, "The Undiscovered Self," *CW* 10, par. 585.

PLATE 2. *Rug with Faded Medallion*

Rug with Faded Medallion

Description: (from a dream) A deep navy blue rug with a red cross medallion in the center. A gold fringe is on the top and bottom. In the dream I see this rug in a department store. The "boss" warns me about being careful of the red center which is only ink, not a fast dye. In the painting the dye is faded in places.

Comment: A rug signifies a ground of being, a covering for and a connection to the earth. It is a product of human effort and thus refers to a reality adaptation laboriously acquired. This rug, by virtue of its central red cross, is also a mandala, indicating that it represents the patient's totality as currently achieved.[4] The fading of the center indicates that a breakdown or dissolution of the psychic center is in process, corresponding to the fallen statue of Picture 1. Such an image is a cause for concern. With the dissolution of the center, one can expect an inundation from the unconscious, a prospect also suggested by Picture 1.

[4]See C. G. Jung, "Concerning Mandala Symbolism," *CW* 9i, par. 627ff.

PLATE 3. *The Queen*

The Queen

Description: (from a dream) Blue tones, a queen in a formal ball gown with tiara and sceptre. The queen associated to my mother and the whole issue of grandness, very icy, unapproachable and cold. In the dream she is a figure in a motion picture.

Comment: The cold, regal, Artemis-like aspect of the mother archetype promptly makes her appearance. This aspect of the feminine is remote and unapproachable (witness the fate of Actaeon). The phallic ruling function (sceptre) is in her hands and she must be served. Beside her, the masculine principle is subordinate. Hence the ancient Syrian goddess, Cybele, was served by eunuch priests, the *Galli*, who in a frenzy of dedication would castrate themselves and fling their severed genitals into the lap of the Goddess. A woman identified with this aspect of the archetype will treat her child as an appendage of herself and as an instrument for her own gratification. The child's innate religious instinct to serve a transpersonal value will be suborned to serve the mother's personal vanity.[5]

Anima appears
mother elevates in anima

[5]For more on matriarchal psychology, see Erich Neumann, *The Origins and History of Consciousness*, p. 39ff.

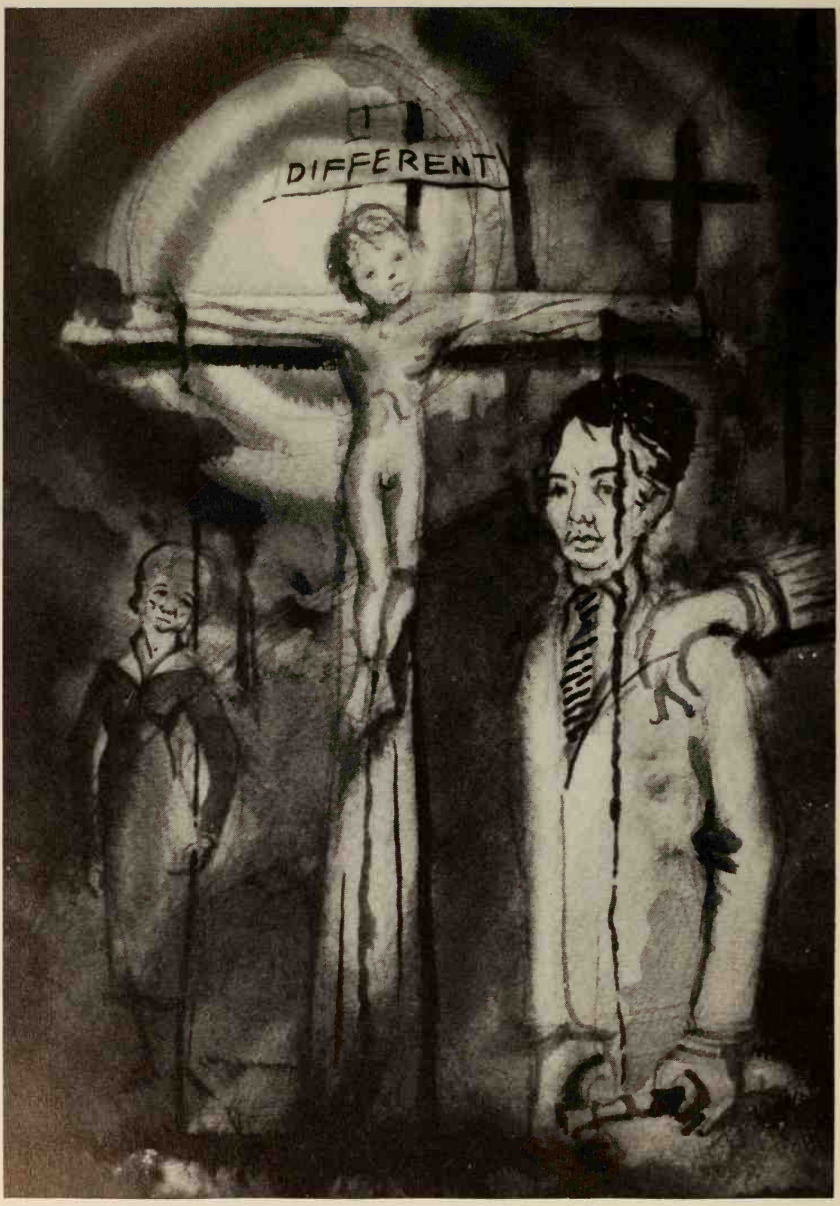

PLATE 4. *The Crucified Child Different*

The Crucified Child Different

Description: (from active imagination) Principally blue, lavender, and white with red blood streaming from the child. I am in the lower right in a white suit, a striped tie, and have just finished hammering the child up. There is another hand on my shoulder encouraging me. On the left side is my grandmother (paternal) who is the sorrowing mother figure at the crucifixion. I was very moved while painting this.

Comment: The essence of individuation is the conscious differentiation of the individual from his original identity with the collective psyche. However, the child's ego needs an adequate experience of belonging to the group as a basis for later separateness. In early life, identification with others is like a womb from which it is dangerous to be born prematurely. In this case the sensitive and artistic child was taunted by the father for being a "sissy" and different from other boys, which caused a premature *separatio* from the collective. Difference, his sacred uniqueness, became the core of a traumatic complex. This complex distorts the image of the crucifixion, which in its natural state is a superlative symbol of individuation.[6] The idea of difference must be rescued from the hands of the complex. Sameness and difference are a pair of opposites eventually to be united. As Plato puts it, "In so far as the One has the character of being different from the others, just in that respect it and they must be entirely alike, because they are entirely different."[7] In other words, as one realizes his uniqueness he is united with others in the realization of theirs.[8]

child issues re-emerge: dealing with repressed childhood traumas

[6]Christ is a spokesman for *separatio*, witness his saying "I came not to send peace, but a sword." (Matt. 10:34) According to the Gnostic Basilides, "It was requisite that the various orders of created objects that had been confounded together should be distinguished by a separating process performed by Jesus. . . . Jesus therefore became the first-fruits of the distinction of the various orders of created objects." (Hippolytus, "The Refutation of All Heresies," Book 7, Chapter 15.)

[7]*Parmenides* 148.

[8]See Edinger, *Ego and Archetype*, p. 157ff.

PLATE 5. *The Child Rescued from Sacrifice*

The Child Rescued from Sacrifice

Description: (from active imagination) This shows me rescuing a child who would have been sacrificed on the altar, upper left, by the man in a white suit under the statue of a great mother figure. Behind him is a statue of a phallus. The quality of the light in the sacrificial area is that of firelight and I am running into the sunshine. The situation is desperate. I painted this as a sort of antidote or active response to the child crucified. Behind this is the feeling of injustice and horror at the sacrifice of children.

Comment: The ego takes action on its insight. This is a very favorable prognostic sign. The inner child is rescued from the negative father image which would have sacrificed it to the deified phallus and to the Great Mother. Like Iphigenia or Isaac (Gen. 22), the child was intended to be a sacrifice to the primitive deity.[9] The picture illustrates that phallic (macho) masculinity is under the aegis of the Great Mother, i.e., in the service of nature not spirit. The rescue of the child divides the picture into two contrasting sides. This corresponds to the initial act of creation, separating the light from the darkness.[10]

[9]See Edinger, *The Creation of Consciousness*, p. 96ff.

[10]Edinger, *Anatomy of the Psyche*, Chap. 7, "Separatio."

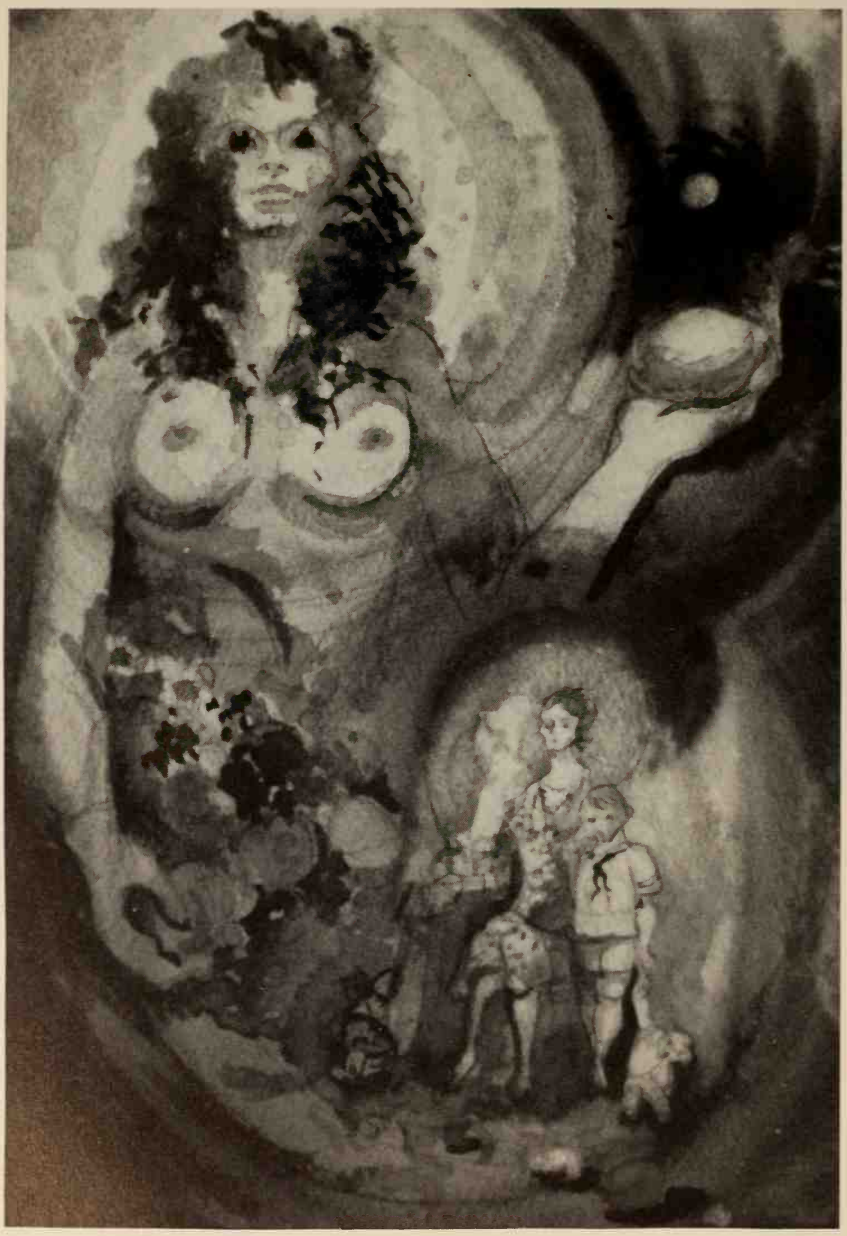

PLATE 6. *Safe and Loved–The Great Mother–My Mother at Dressing Table–Me on the Floor*

Safe and Loved–The Great Mother–My Mother at Dressing Table–Me on the Floor

Description: An attempt to make contact with the world of Eden of my childhood. The dressing table of my mother (a sort of madonna halo around her) and the rather elegant world of make-up and femininity. I am in a sailor suit with my teddy bear. On the floor is an Easter basket with Easter eggs around. A childhood memory that is happy is having visited the White House in Washington, D.C., and rolled eggs on the south lawn. Above all this is the Great Mother herself as Ceres, all fruit and vines, growing and nurturing, more in sunlight than in the perfumed twilight of the lower right. The Easter eggs have something to do with the good old days, the days of early childhood forever spoiled by death and cruelty.

Comment: The rescue of the child is followed by a return to the happy, innocent world of childhood–a regression for the purpose of renewal. The emphasis on eggs suggests a "return to the egg" for rebirth. After the Good Friday crucifixion comes the promise of Easter and the connection with the transpersonal center (White House). The double nature of childhood is explicit. The creative individual must maintain contact with the realm of Demeter-Ceres because it is from her that he brings forth his "fruits."

positive element, positive mother
motif paradisical theme in a man-
but an artist, attuned to, the feminine?

PLATE 7. *The Bungalow in My Home Town with the Great House in the Back—Flowering Trees*

The Bungalow in My Home Town with the Great House in the Back–Flowering Trees

Description: (from a dream) In the lower right corner is a bungalow which is very simple in a cottage style of a lower middle class house. Behind this is a larger house that one might not see at first. The important thing about the little bungalow is that it is unpretentious. There is across the street a larger classical revival house that is beautiful and old, antebellum south. The striking feature of the scene is all the trees in full springtime bloom, all presumably fruit trees or blossoming trees. The feel is "how extraordinary this ordinary place is–if you stop to look at it." It is the image of coming down to earth to find the valuable thing.

Comment: The great house behind the modest one is an allusion to the Greater Personality[11] behind the ego. The theme continues of paradisial containment in good Mother Nature. This represents a numinous nature-experience, a healing encounter with the original source of one's being. It is reminiscent of Jung's earliest memory.

> *I am lying in a pram, in the shadow of a tree. It is a fine warm summer day, the sky blue, and golden sunlight darting through green leaves. The hood of the pram has been left up. I have just awakened to the glorious beauty of the day, and have a sense of indescribable well-being. I see the sun glittering through the leaves and blossoms of the bushes. Everything is wholly wonderful, colorful and splendid.*[12]

[11]A synonym for the Self. See C. G. Jung, "Concerning Rebirth," *CW* 9i, par. 235ff.

[12]C. G. Jung, *Memories, Dreams, Reflections*, p. 6.

PLATE 8. *The Dark Geometric Sky with Two Rainbows*

The Dark Geometric Sky with Two Rainbows

Description: (from a dream) I am outside a beach house looking over rocks at the shoreline to the water beyond. The light is fading and I am struck by the geometric cloud formations. The two rainbows appear but I do not call to my friends inside to come out and see it. It is a miracle that I think they will not appreciate.

Comment: The earthly paradise is gone and an awesome but ominous sky appears. While the ego was engaged with the maternal earth principle there has been a darkening of the paternal, spirit principle. The cloud as symbol of the *numinosum* appears here for the first time. The geometrical right-angle clouds are miracles which do not occur naturally. They suggest the measuring, ordering aspect of Logos. The rainbows recall Noah's flood and Yahweh's promise not to bring a flood again. Also, they represent the alchemical *omnes colores* which presages the coming of the Self. The fact that there are two suggests the birth of the opposites which brings an end to the paradisial state. This picture represents an initial experience of the *numinosum*; however, it is preliminary and partial as indicated by the fact that the dreamer's companions (shadow figures) do not participate.

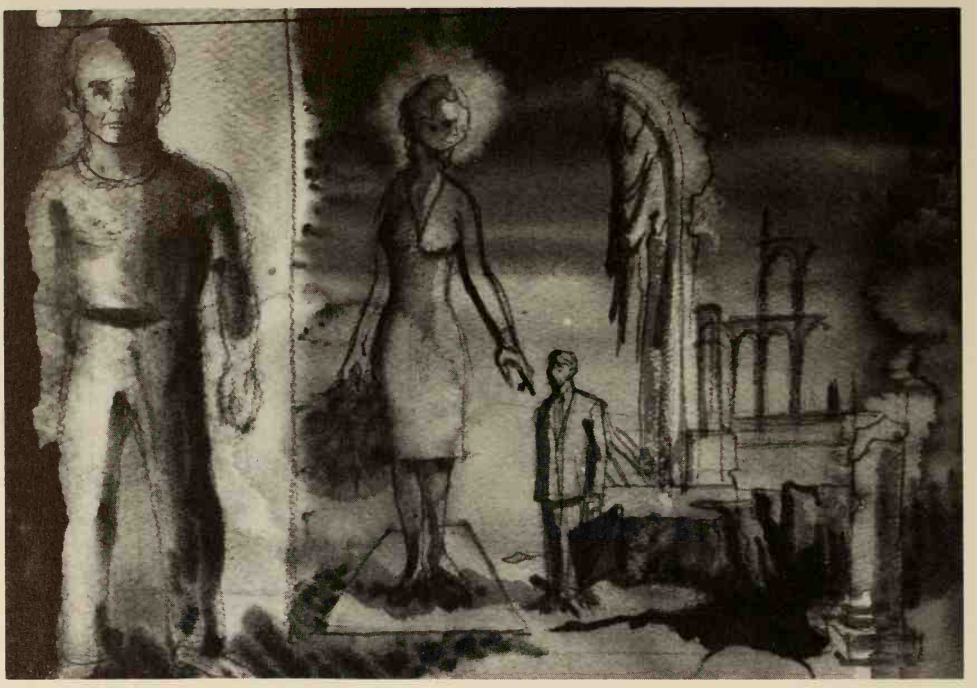

PLATE 9. *Left Side, The Common Man; Right Side, My Mother on My Father's Grave*

Left Side, The Common Man; Right Side, My Mother on My Father's Grave

Description: (from active imagination) The common man on the left is in beige tones, my mother on the right in blue tones. A figure of myself is very small. There are ruins in the distance and cracks in the earth. The common man relates to people who live in small houses in my home town. "Common" was the worst thing you could be according to my mother. The ruins relate to the recurrent theme of the Grand World collapsing.

Comment: The division of the picture into two parts indicates that the appearance of the spiritual Logos in Picture 8 has brought about a *separatio* once again. As a consequence, the grand, snobbish world of the mother is undergoing dissolution and wholesome earthy "commonness" is pushing in from the left. A beginning emergence of healthy autonomous masculinity *vis-à-vis* the mother is also suggested. The personal father fell victim to the matriarchal psyche but the traumatic effects of that event are starting to be repaired.

"common man" = earthy masculinity = Thelema

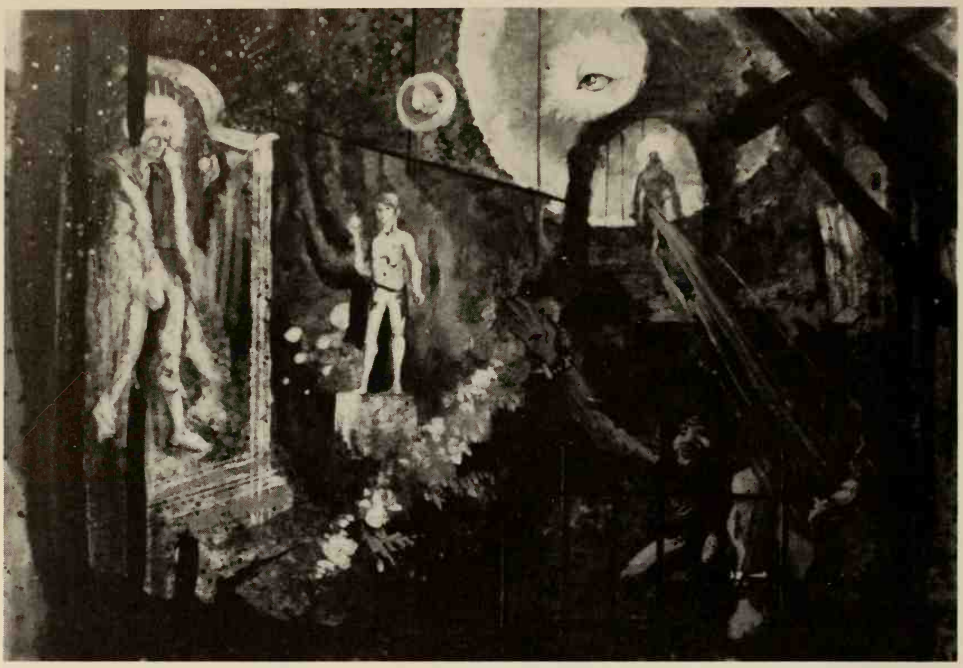

PLATE 10. *Puer on Pedestal—Napoleon in Mirror—The Eye of God—Red Man in Prison, Christ Coming to Free Him*

Puer on Pedestal–Napoleon in Mirror–The Eye of God–Red Man in Prison, Christ Coming to Free Him

Description: On the left is the Puer, me, on a pedestal holding an orb. He has in his left hand the string to a large balloon. He wears a holster with a pistol and has no penis. The pedestal is surrounded with a cascade of roses and other flowers. It is a kind of Eden. He is backed up by a scenic backdrop. The large frame at the left is supposedly a reflection, clothed and enlarged, of the naked Puer. The image is of Napoleon with a red tie. Napoleon has a bulging codpiece suggesting a very large penis. Both figures are in pure white. This elegant area is contrasted by the dark right side. A man with negroid features and a red skin is imploring for release from prison. There are garbage cans and rats. It is a grim place. At the top of the prison stairs is Christ, coming to rescue the man or to bring consolation. There is hope. In the center aureole is the eye of God watching over all. The boy on the pedestal rules by force and can't come down. For him to be up, the red man must be down.

Comment: This picture presents an overall view of the patient's psyche in terms of the ego, the shadow, and the Self. The immature ego, glorifying itself on the pedestal, sees its grandiose Napoleonic pretensions in the mirror, the symbol of reflective consciousness. In contrast, the primitive, energy-laden shadow is confined to the dark prison of the unconscious. The Self has been constellated as indicated by the Eye of God in the sunlike aureole. The appearance of this image is crucial. It means that the ego *has been seen* by the eye of the objective psyche.[13] The anima is missing for the present but her mediating function is carried by the figure of Christ who represents the personal aspect of the Self which performs its characteristic function of redemption of the despised and rejected parts of the psyche.

[13]Edinger, *The Creation of Consciousness*, p. 41ff.

PLATE 11. *The Boy with the Balloon Flying toward the Saw-Blade Sun*

The Boy with the Balloon Flying Toward the Saw-Blade Sun

Description: (from active imagination) This is an extension of the Puer in Picture 10. The theme is Phaëthon and Icarus. The balloon will burst if it comes near the whirling saw blade. The boy will fall and will be impaled on the spire of a church sticking up from the earth. He is blindfolded by the red tie mentioned before. The theme is inflation and probing how one gets off the pedestal.

Comment: This picture represents an upward flight, a *sublimatio*, which provides on the one hand a release from the static condition of the previous picture, but on the other hand is a shattering encounter with transpersonal reality.[14] The saw-blade sun is a Logos-image of immense cutting power which will puncture on contact the upward-soaring pretensions. The red tie refers to a sadomasochistic experience in which the role of victim was taken. When one is out of touch with effective self-assertion, he seeks self-validation by compliant service to others and remains bound to the bully–victim polarity of the power principle. If such victim-psychology is rationalized as generosity or Christian charity, it generates inflation that can survive only by avoiding encounter with authentic *Ratio*. We can expect this picture to be followed by a fall (which is depicted in Picture 15).

[14]See Edinger, *Anatomy of the Psyche*, Chap. 5, "Sublimatio."

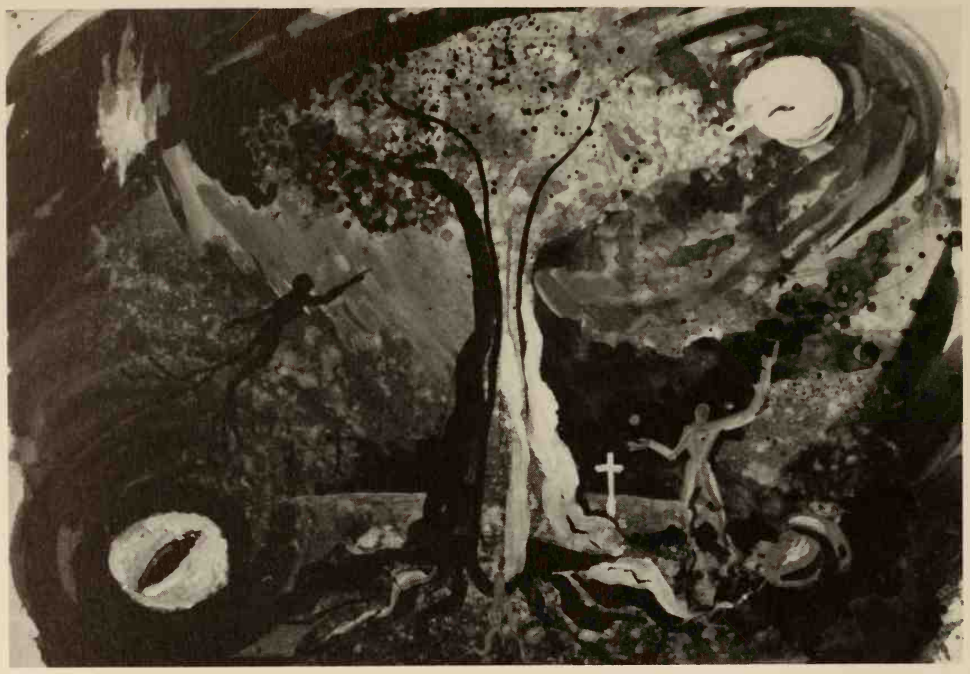

PLATE 12. *The Tree of Life–Fourness–The Sun with a Penis–The Moon with a Vagina*

The Tree of Life – Fourness – The Sun with a Penis – The Moon with a Vagina

Description: A painting of active imagination from a dream about a tree in which I was investigating tree symbolism. Dr. E had said that a tree must grow as much down as up. On the left the unrooted man flies off to his death. In the upper right is the sun with a penis diagonally slanting toward the moon on the lower left. In the upper left is the "spark," like the flame over the child's head in Picture 13. There is a large red acorn in the lower right corner and the figure who is white represents a rooted man. This was an attempt to make visual and real a lot of theory that I had been reading after the tree dream, especially the material in Jung's essay, "The Philosophical Tree."[15]

Comment: As though to prepare for the onslaught of darkness soon to come, this picture presents the first clear expression of the Self, a centered, fourfold symbol of totality built around the central image of the tree. Picture 10 depicts a downward motion to rescue the imprisoned shadow. Picture 11 represents an upward motion toward the heavenly Logos. Upward movement, *sublimatio*, brings sublime vision, spiritual clarity, and broad perspective but without body, weight, or power to affect what one sees. Downward movement, *coagulatio*, brings weight, substance, and effective reality-functioning.[16] This picture unites these opposite movements around the central tree which grows both up and down.

tree as integrity ♀ ♂, up-down, dark-light

[15]C. G. Jung, "The Philosophical Tree," *CW* 13, par. 304ff.

[16]Edinger, *Anatomy of the Psyche*, Chaps. 4 and 5, "Sublimatio" and "Coagulatio."

PLATE 13. *The Spark Child*

The Spark Child

Description: The ego takes light from the divine child. The theatrical man goes to his death up the great stairway. The dawn breaks across the river. The bridge that connects one side to the other. The toilet that contains the pearl of great price. Great cracks are opening in the ground.

Comment: This is the most profound image of the entire series. It informs us that the ego has been visited by the cosmic spark-child and has thereby made connection with transpersonal consciousness. *This is the supreme event.* It is this experience that Jung chose to memorialize by carving the Bollingen Stone with the figure of Telesphoros at its center (Figure 13a). The Greek inscription translated reads as follows:

> *Time is a child—playing like a child—playing a board game—the kingdom of the child. This is Telesphoros, who roams through the dark regions of this cosmos and glows like a star out of the depths. He points the way to the gates of the sun and to the land of dreams.*[17]

The full impact of this picture was a long way from conscious realization at the time it was painted. However, the event has happened and has been recorded. Its effects will follow.

PLATE 13a. *The Bollingen Stone*
From Edinger, Ego and Archetype, *plate 52.*

[17]Jung, *Memories, Dreams, Reflections*, p. 227.

PLATE 14. *Cutting the Umbilical Cord–Anima in a Cave–The Floating Winter Tree*

Cutting the Umbilical Cord – Anima in a Cave – The Floating Winter Tree

Description: (from active imagination) The ego, me, cuts the two umbilical cords from two large paintings, one of a madonna (upper left) and adjacent, a diva – an opera star such as Maria Callas. Below, two women (real women) down-to-earth, not glamorized, walk away. On the right, the partially formed anima figure sleeps during the winter. A tree, unrooted, floats in the air. My father's grave is down center.

Comment: The new consciousness derived from the cosmic spark-child now starts to take effect. The ego takes on itself some of the cutting power of the saw-blade sun. Instead of being the victim of archetypal Logos, he becomes its voluntary agent. The umbilical attachment to paintings suggests an infantile attachment to images, i.e., appearance and pretension. Appearance is no substitute for reality which requires connection with the earth. This fact is indicated by the unrooted tree. The embryonic anima, on the contrary, is thoroughly rooted like a fetus in the womb of the earth, which suggests that the severing of artificial attachments promotes the growth of genuine ones. The grave of the father is a reminder of the sizeable father complex yet to be encountered.

The Least of These My Brethren[18]

Comment: The title comes from the Jerusalem Bible, Matthew 25:35–40.

> *For I was hungry and you gave me food; I was thirsty and you gave me drink; I was a stranger and you made me welcome; naked and you clothed me, sick and you visited me, in prison and you came to see me. . . . I tell you solemnly, insofar as you did this to one of the least of these brethren of mine, you did it to me.*

In Picture 10 Christ prepares to descend into the underground prison to rescue the shadow. In this picture that descent is completed.

> *He did not fear to plumb to places where*
> *Failure alone survives.*[19]

[18]This picture may not be reproduced. It represents a private mystery that would be misunderstood if displayed publically. Its content derives from a profoundly humiliating experience and depicts a figure of Christ discovered in a dark place in a dubious situation.

[19]Elizabeth Jennings, trans., *Sonnets of Michelangelo*, Vol. 2, "On Dante Alighieri."

The highest and the lowest, light and darkness, here meet in a redemptive union. The ego must make the same descent in order to witness the event. It took considerable courage to paint this picture and the fact that it was done is a favorable prognostic sign.

PLATE 15a. *The Night-Sea Journey—Joseph in the Cistern—Christ in the Tomb—Jonah Swallowed by the Whale—(Biblia pauperum 1471)*
From C. G. Jung, Psychology and Alchemy, CW *12, figure 170.*

The Holy Family[20]

Comment: This picture shows the ego identified with the Christ-child in the "Holy Family" of his personal parents. Because it is accompanied by sufficient consciousness, the juxtaposition of the sacred archetypal image with his traumatic personal experience is healing rather than inflationary. The myth of Christ is on the verge of a totally new understanding. Jung says,

> *As a rule, the leading idea of a new religion comes from the symbolism of the religion that preceded it. For instance, the leading idea of a new religion to follow the Christian age would be that everyone is Christ, that Christ is merely the projection of an entirely human mystery, and that insofar as we take the Christ projection back into ourselves each one*

[20]This picture, painted from active imagination, belongs to the same category as Picture 15. It depicts his father, mother, and himself represented as the Holy Family, Joseph, Mary, and Jesus.

PLATE 17. *The Three Snakes*

of us is Christ. . . . Now we see that everyone must become a responsible adult, everyone must live his own life in his own way without imitating anyone else. . . . Now everyone is a Christ, and inasmuch as he is a Christ, he is sacrificed.[21]

The Three Snakes

Description: (from a dream) Three snakes struggling out from a wall to attack me. I am transfixed, then terrified, and finally can flee. They associate to Hitler.

Comment: The violation of a traditional taboo, as did occur in Pictures 15 and 16, is a dangerous event. It brings together opposites that are usually kept safely apart. The union of opposites is perilous because it relativizes good and evil. This can provoke a moral catastrophe for the immature ego. Although the transpersonal opposites, Christ and Satan, are united in the paradox of the Self, it is fatal to identify them with each other. This picture is a reminder of the reality of evil, "the terrible temptation of power."[22] As Jung says, "The horrified perception of the reality of evil has led to at least as many conversions as the experience of good."[23]

[21]Jung, *The Visions Seminars*, vol. 2, p. 301f.

[22]A. Jaffe, ed., *C. G. Jung Letters*, vol. 2, p. 316.

[23]Jung, *Psychology and Alchemy, CW* 12, par. 19.

PLATE 18. *The Ape Shadow*

The Ape Shadow

Description: While napping, this figure tapped me on the shoulder, waking me, and said, "I am your shadow."

Comment: The previous picture represents the archetypal shadow in its reptilian aspect. This picture shows the archetypal shadow in its primate, anthropoid aspect. The warm-blooded mammalian ape is much closer to the human psyche than the reptile. Rapport with a snake is out of the question, whereas psychic connection with the higher apes is readily achieved. It is as though the ego's encounter with the reptilian layer of the psyche has initiated an evolutionary spurt. A part of the primordial psyche is in the process of being humanized.

Wild man

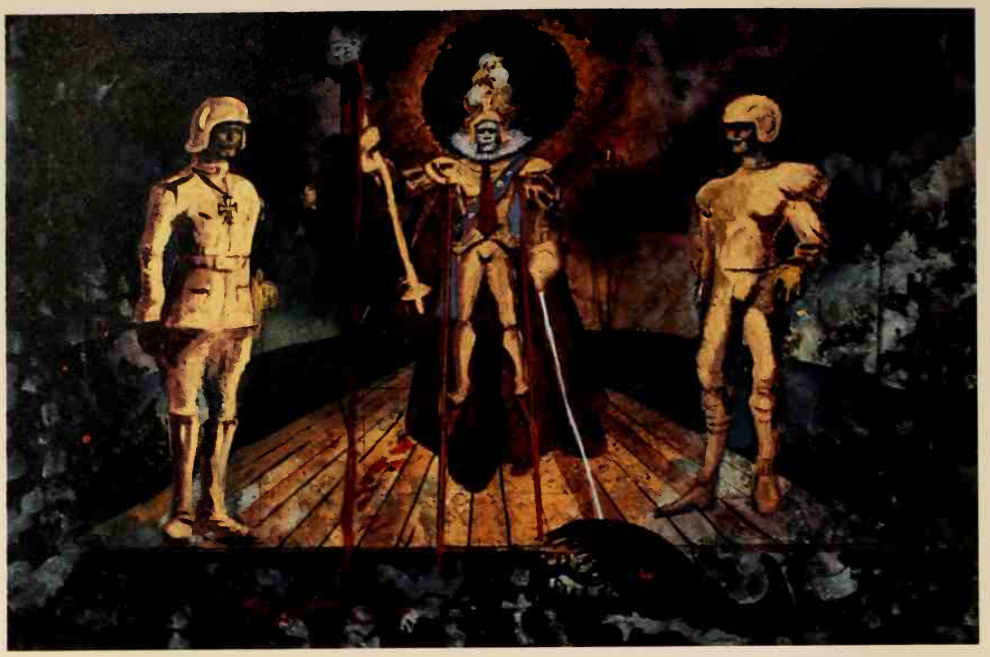

PLATE 19. *The Blind Ego on Stilts – The Football Player and the Nazi*

The Blind Ego on Stilts–
The Football Player and the Nazi

Description: (from active imagination) An attempt to picture the inflated ego in a really bad position, about to step blindly into a dangerous sea, flanked by two brutal "heroes." The red tie appears again.

Comment: This picture indicates the ego's unsatisfactory relation to the power principle. The power motive derives from the Self and constitutes the instinct of self-preservation. If the ego is inflatedly identified with the Self, or if the immature ego plays the victim role and dissociates the power urge, then the power principle is demonized. The "heroism" required to live humanly and consciously is not integrated and can appear only in degraded form through unconscious outbursts of primitive brutality.

The Devil's Victim[24]

Comment: This picture refers to a specific episode of possession by the power principle. A hurtful remark by an acquaintance had generated a towering mood of vituperation. This was followed by a gripping image of being invaded by a satanic force. The excluded, dissociated demonic power principle returns as a state of possession that violates the ego.

[24] Another picture that may not be displayed. It shows the patient being violated in a sadistic manner.

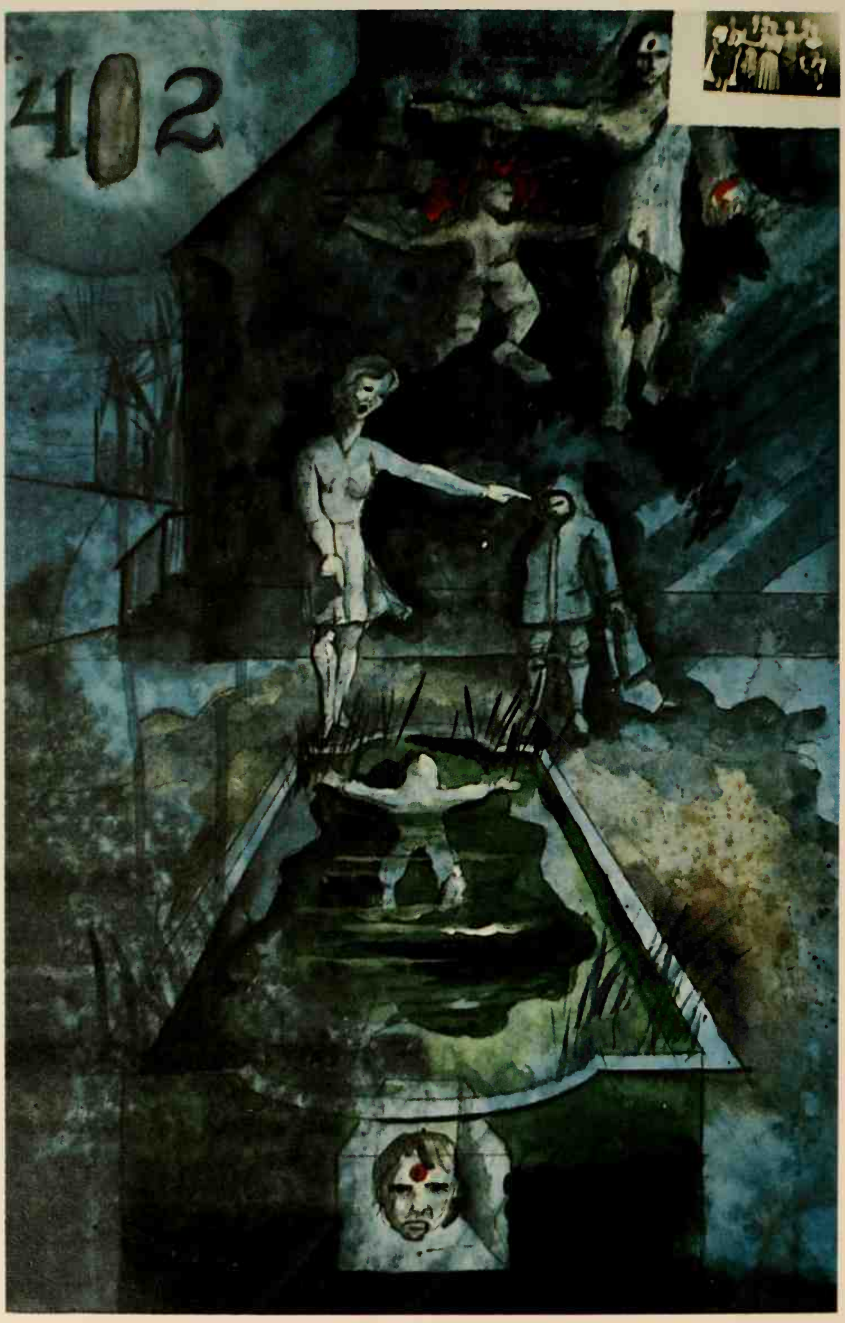

PLATE 21. *The Near-Drowning of My Brother*

The Near-Drowning of My Brother

Description: (recasting of an actual incident) I am feeling my way into the trauma of the winter of 1942–1943. Left to care for my one-year-old brother when I was eight, I let him fall into the fishpond. He almost drowned. My mother is cursing me. The figures at the top are Cain and Abel.

Comment: The primal crime of fratricide is part of the archetypal foundation of the ego. The theme of the hostile brothers (Romulus and Remus, Jacob and Esau, etc.) refers to the separation of the ego from the shadow in the early stages of ego development. This intrapsychic conflict can also play itself out externally in sibling rivalry. Although the separation and repression of the shadow is at first a necessary event, it is also a crime against nature which engenders guilt. With the integration of the shadow, these guilty background processes reach consciousness and one is obliged to carry the burden of "original sin" that is inseparable from conscious existence.

integrating shadow brings up brother-sister rivalry issues!
Twin/Sister/Brother as aspects of integration?

PLATE 22. *The Hooded Canary*

The Hooded Canary

Description: (from a dream) In a dream hoodlums are circling a bird cage. In the cage a canary has been hooded. I am very concerned for this bird. The hoodlums circle the cage chanting, "the hood is good, the hood is good." I know it is not good.

Comment: The autonomous spirit is here triply constrained. First, it is confined to a cage. Second, it is hooded. It cannot see and thus will have its song cut off. Third, the hooded state is reinforced by a moral pronouncement that it is good. The ambiguity of the opposites is clearly expressed in the pun: hoodlums proclaim the "goodness" of the hood. Measured constraint and discipline of the spontaneous psyche are necessary and can be considered good when administered appropriately at certain stages of development. Applied arbitrarily, they become evil as they threaten to destroy joy, spontaneity, and the creative imagination. Quite properly, the ego enters the circle and makes its own conscious moral judgment. Jung says,

> *The knowledge of what is good is not given* a priori*; it needs discriminating consciousness. . . . There is no such thing as the "Good" in general, because something that is definitely good can be as definitely evil in another case.*[25]

[25] *C. G. Jung Letters*, vol. 2, p. 314.

PLATE 23. *Bells*

Bells

Description: (from a dream) I protect the young artist (in the center with brushes) from bullies who slink away like wolves. At this point the sun sets gloriously and in a nearby bell tower bells ring out. The clappers are children. Very, very joyous. The bullies are anti-art and anti-creativity.

Comment: The canary has been unhooded and the "hoodlums" chased away. The bell-children celebrate this event with their ringing. This transformation follows the insight of the previous picture and, most importantly, the conscious decision to throw the weight of the ego in favor of life. Although the picture is almost ecstatically beautiful, the work is by no means over. A larger task awaits. The sunset is the agonal beauty of a dying day presaging the "night sea journey," a further descent into the unconscious.

PLATE 24. *Orestes, the Vengeance Drama*

Orestes, the Vengeance Drama

Description: (from active imagination) On the bottom is the personal section of the picture and above it the archetypal. My brother is holding the head of our mother, and I, on the left, am horrified at what has been done. Our father dominates this image of the lower portion of the picture as Agamemnon dominates the whole picture from the top. It is the avenging of the murdered father. Electra, in the shadow, urges on Orestes. The sense in doing this was the wastefulness, the horror of this attitude.

Comment: Orestes was required by Apollo to avenge the murder of his father, Agamemnon, by his mother, Clytemnestra. After committing matricide, he was pursued to the brink of madness by the avenging Furies. He was finally rescued from condemnation by Athena who, with gentle persuasion, transformed the vengeful Furies into the Eumenides.[26] Athena supports ego-consciousness against the blood-revenge of the unconscious and the family curse is finally broken by the emergence of a new level of consciousness. The patient was identified with the myth of Orestes. His father had committed suicide and the patient blamed his mother for his death. He was thus unconsciously possessed by Orestes's thirst for vengeance. This picture brings these facts to consciousness. The ego is confronted with "the wastefulness, the horror" and the Furies are to some extent transformed.

[26]Aeschylus *Oresteia*.

PLATE 25. *The Man Plant*

The Man Plant

Description: (from active imagination) I had a thought in a dream that suggested I should give a plant to all my good friends. This reminded Dr. E of the idea of the "man plant," how each one is different. In this picture, I try to feel my way into that idea. The center plant or tree is me. There is a child on the left, my niece. St. Francis of Assisi looks down. This ties in with the earlier tree dream (see Picture 12).

Comment: Jung writes that the image of a tree refers most commonly to

> *growth, life, unfolding of form in a physical and spiritual sense, development, growth from below upwards and from above downwards, the maternal aspect (protection, shade, shelter, nourishing fruits, source of life, solidity, permanence, firm-rootedness, but also being "rooted to the spot"), old age, personality, and finally death and rebirth. . . . There is a very ancient, indeed primitive idea that the tree actually represents the life of a man; for instance, a tree is planted at the birth of a child, and its and the child's fates are identical. "Therefore the tree is the image and mirror of our condition."*[27]

The tree symbolizes individuation as an objective organic process. One might say that a mandala represents the Self in cross section, while a tree shows it in longitudinal profile.

[27]Jung, "The Philosophical Tree," *CW* 13, par. 350 and n.1.

PLATE 26. *The Incident at the Summer Camp—Dr. Edinger as the Self*

The Incident at the Summer Camp – Dr. Edinger as the Self

Description: I am on the left showing the picture of myself in the summer camp. The camp counselor is escaping to the left of the picture and I am caught. My mother and father find me. They are horrified. I am terrified and ashamed. Dr. E has a halo above his head. I was trying to feel my way into the projection of the Self as the acceptor, the forgiving Self that I projected on Dr. E and that I felt so good about after viewing Pictures 15 and 20 with him. Above Dr. E is Rembrandt's "Head of Christ" and on the opposite side over me is the Golden Fleece of Brooks Brothers. Outside is Central Park and there is a cross there, suggesting that salvation is to be found in my own back yard.

Comment: This complex picture represents the state of the analytical relationship at the time it was painted. A painting showing a childhood trauma is being examined. A camp counselor had molested the patient sexually and he was required by his parents to give evidence against the counselor. The upper level of the picture reveals the archetypal background of the psychotherapeutic process. Above the patient is the "Golden Fleece," the emblem of Brooks Brothers clothing store representing persona values but also alluding to the heroic quest. Above the analyst is the head of Christ indicating the nature of the archetypal transference, namely projection of the positive, benevolent aspect of the Self. Above the scene of childhood trauma is a cross. Its presence has the same meaning as in Picture 4, *The Crucified Child Different*. Traumatic experiences of the ego, properly understood, are manifestations of the archetypal passion drama through which the primordial psyche seeks transformation. According to a Manichaean doctrine, Jesus is the personification of all the light scattered in the darkness of matter, the suffering form of Primal Man. This figure is called

> Jesus patibilis, *the "passible (suffering) Jesus" who "hangs from every tree," "is served up bound in every dish," "every day is born, suffers and dies." He is dispersed in all creation. . . . Yet at the same time with the active aspect of his nature he is transmundane* Nous *who, coming from above, liberates this captive substance and continually until the end of the world collects it, i.e.,* himself, *out of the physical dispersal.*[28]

[28]Hans Jonas, *The Gnostic Religion*, p. 229.

PLATE 27. *The Night of the Axe*

The Night of the Axe

Description: My father is coming up from the cellar having broken the door down with an axe. My mother holds me between her and him and I am somehow passive, the willing sacrifice. A picture of my father's mother looks down on the scene (the sweet, saintlike lady). The Maenads follow my father up from the basement. He is drunk and so is my mother. On the table is a picture of what it ought to be: "nice" Easter eggs and a loving family. In the upper corner is a black man, very benign. I don't know quite his source but he is something of a guardian angel.

Comment: The positive aspect of the father archetype brings in its train the negative. In another traumatic event from childhood the drunken father had threatened to murder the mother with an axe. The argument occurred after the mother refused the father sexual relations. In the picture as in the original event the patient is being used to shield the mother from the psychotic rage of lust denied. He is caught in a violent conflict between the opposites and must mediate them as best he can. The picture represents an ongoing unconscious psychic fact, a chronic state of internal intimidation that can be altered only by making it conscious. In psychosis the archetypal energies erupt into the world without mitigation by a functioning ego. The father here is embodying the wrath of the primitive God. This theme is carried over to the next picture.

PLATE 28. *Being Blinded*

Being Blinded

Description: This is the most honest piece of expressive work I have ever done. It expresses exactly the rage, pain, despair that I felt. I am having my eyes poked out by God. The man on the cliff is the Earl of Gloucester in *King Lear* who is stumbling with a cane to the edge of a cliff, the cliffs of Dover, and will go to his death (so he thinks). I would guess that this is a very accurate picture of the *imago Dei* formed by the night of the axe, etc.!

Comment: For some time the patient had been experiencing a serious progressive loss of vision due to a degenerative disease of the retina. This caused considerable alarm which culminated in this picture. The only adequate amplification for this grave matter is the ordeal of Job as represented, for instance, in Blake's engraving (Figure 28a). Satan is pouring a vial of affliction onto Job. The four arrows in Satan's right hand indicate that Job is being transfixed by the quaternity, i.e., the totality of the Self is being incarnated through Job's ordeal. The Earl of Gloucester is a parallel figure to Lear in the play. Gloucester's literal blindness corresponds to Lear's psychological blindness. Both are subjected to fearful ordeals in the course of coming to consciousness. James Kirsch writes,

> *Lear is not only a king by being the head of a country; the essence of his being is royal . . . . His royalty must assert itself as an inner truth. Therefore, his own Self constellates this extreme suffering in order to fulfill his humanity to the utmost . . . to bring out the royal quintessence of humanity in him.*[29]

PLATE 28a. *Satan Pours Affliction on Job*
From William Blake, "Illustrations of the Book of Job." Reproduced in Edinger, Encounter with the Self, *p. 28.*

[29]James Kirsch, *Shakespeare's Royal Self*, p. 253.

PLATE 29. *Self-Castration to Serve the Mother*

Self-Castration to Serve the Mother

Description: (from active imagination) The rosy glow around the mother comes from dreams of mother figures. She would seem to be a "Queen" judging from her crown. The figures in the four corners refer to the formation of the primitive shadow: negro, ape, Nazi, and snake.

Comment: The shock of encounter with the brutal God has caused a regression to the mother. Like the eunuch-priests of the ancient near-Eastern Great Mother Cult, the little haloed figure offers the gift of his manhood to the Goddess. Masculinity, denied a place in consciousness, reappears in negative form in the unconscious and threatens the fragile bubble of rosy light. The saintly state of "goodness" signified by the halo is counterbalanced by a dangerous accumulation of dark masculine power in the unconscious. However, the danger is mitigated by the quaternary structure of the picture which indicates that the Self is constellated and will function as container for the activated opposites.

† Initiation too overwhelming, returns to comfort of mother

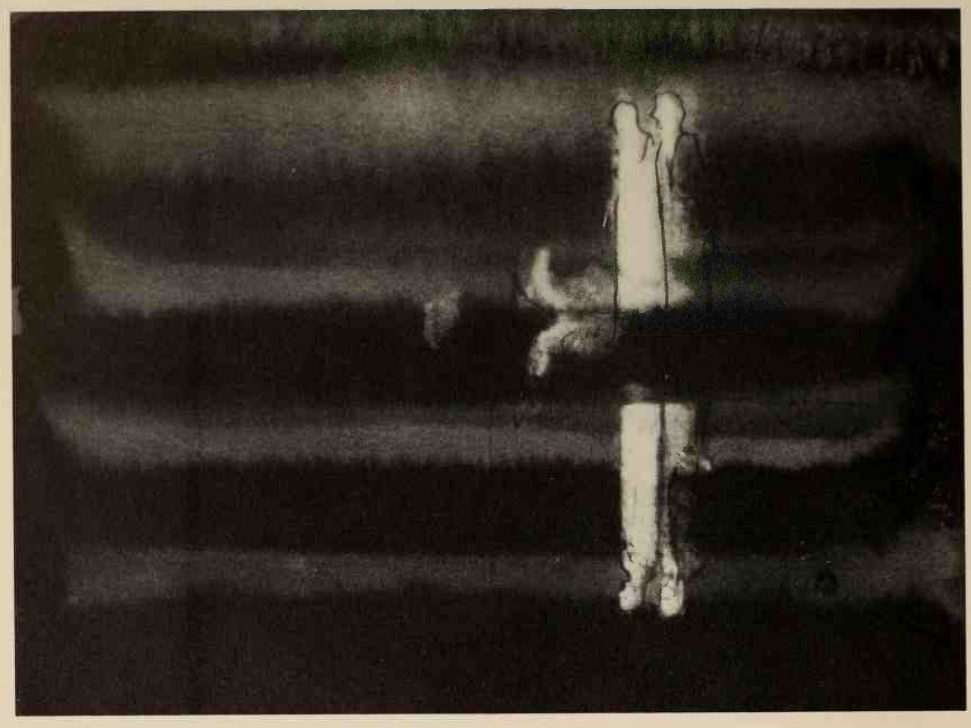

PLATE 30. *The Couple in the Self-Propelled Boat Reflected in the Water*

The Couple in the Self-Propelled Boat Reflected in the Water

Description: (from a dream) I am in the prow in a tuxedo. The woman next to me in a white classical gown is recognized as my anima. We are going toward the light and the mood is quiet and joyful. In the dream I know that she wants me to paint this.

Comment: The painful insight of the last picture is followed by a soft "reflective" image. The autonomous psyche (self-propelled boat) which strives for consciousness (light) comes into view. Also the adult anima appears, 15 months after her first embryonic manifestation in Picture 14. It is as though the self-knowledge derived from Picture 29 has brought about a separation of the anima from the Great Mother. The anima can now begin to perform her proper function of relating the ego to the unconscious without the danger of infantile regression.

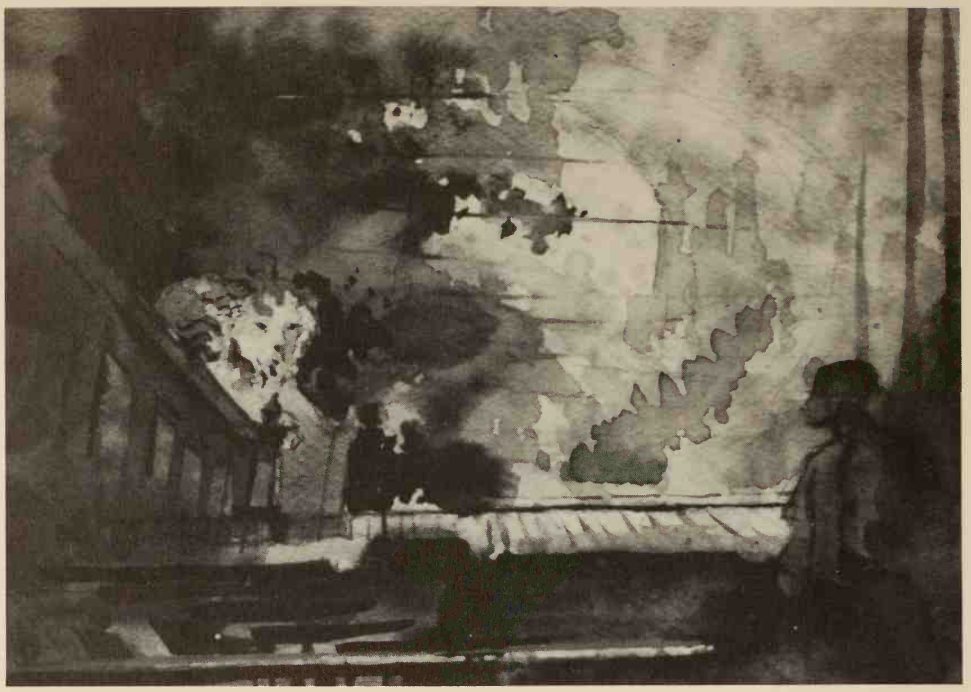

PLATE 31. *The Lion on Stage*

The Lion on Stage

Description: (from a dream) The set is for Giselle or a nineteenth-century romantic ballet or opera. X, the great director, will know what to do about this great lion that appears on the set. But X disappears and I am left alone and scared. The lion nuzzles me, it's okay. The overall sense is the reality of the lion as opposed to the illusion of the idealized romantic scenery. X does not know what to do. He runs. X was the recipient of an authority projection.

Comment: The lion "represents the king in his theriomorphic form, that is, as he appears in his unconscious stage."[30] As representative of the sun or royalty principle on the animal level, the lion signifies the emergence of the inner psychic authority into consciousness. This is verified by the fact that the lion's entrance coincides with the exit of the great director, i.e., simultaneously with the withdrawal of an authority projection. In alchemy

> *the lion . . . is a synonym for Mercurius, or, to be more accurate, for a stage in his transformation. He is the warm-blooded form of the devouring, predatory monster who first appears as the dragon. Usually the lion-form succeeds the dragon's death and eventual dismemberment.*[31]

In the ballet Giselle, the prince, whose beloved has committed suicide, is almost lured to his death by dancing with her ghost. Just in time he hears church bells which break the infernal spell. The patient's father was a suicide and his example had exerted a seductive effect from the grave. The appearance of the lion on the Giselle set indicates that the seductive death urge is being countered by a powerful, masculine urge to life.

[30]Jung, *Mysterium Coniunctionis*, *CW* 14, par. 405.

[31]Ibid., par. 404.

PLATE 32. *Following Laura out of the Muddy Slough of Despond*

Following Laura out of the Muddy Slough of Despond

Description: (from a dream) I am following Laura, a capable woman I know, who knows the way. I have been wallowing in a mud field and following her is the way out. She is crisp and authoritative and is on solid ground with green trees and grass.

Comment: The theme of the inner authority appears again in the guiding, authoritative anima. The Slough of Despond comes from a passage in Bunyan's *Pilgrim's Progress*. Pilgrim, having left his home in the City of Destruction is on his journey to salvation in the Celestial City. On the way he falls into the Slough of Despond and is given a helping hand by a figure named Help. The author then inquires,

> *Sir, wherefore since over this place is the way from the City of Destruction to yonder gate, is it that this plot is not mended, that poor travellers might go thither with most security? And he said unto me, this miry slough is such a place as cannot be mended; it is the descent whither the scum and filth that attends conviction for sin doth continually run, and therefore it is called the Slough of Despond; for still, as the sinner is awakened about his lost condition, there ariseth in his soul many fears, and doubts, and discouraging apprehensions, which all of them get together, and settle in this place. And this is the reason of the badness of this ground.*[32]

anima 3 male protective figures take turns
to deceive, not anima → trickster brother
once and for all

[32]John Bunyan, *Pilgrim's Progress*, p. 14.

PLATE 33. *Playing in the Gutter*

Playing in the Gutter

Description: (from a dream) R and I as two little children are playing in the gutter while V, a demanding and castrating woman, hovers over the situation as the Great Mother. This dream foretold the end of the relationship with R in just a few months.

Comment: The patient had fallen into a possessive-dependent relationship with R, a younger man. While initially activating his own youthful energies and capacity for playfulness, the relationship had now exhausted its purpose. In this picture the unconscious provides an uncompromising reductive analysis of the relationship and brings the insight that it is demeaning and inappropriate to his current level of development.

PLATE 34. *The Magic Flute*

The Magic Flute

Description: (from a dream) I go into a fancy and forbidding apartment house with the aid of a magic flute which plays the protective music of the trial scene in Mozart's *The Magic Flute*. I do not go in the back way. I am dressed in blue jeans and a white T-shirt, very basic, nonpersona. The apartment house felt like the grand world, the mother world. The flag was waving above, the red was like rich red blood. The doorman is something of a dragon to get by.

Comment: This picture represents an initiation experience analogous to that which occurs in *The Magic Flute*. Mozart's *The Magic Flute* is a complex symbolic drama. Pamina, daughter of the Queen of the Night, has been abducted by an apparently evil man, Sarastro, high priest of Isis. Tamino is given the assignment to rescue the girl. He also receives a magic flute that protects the bearer from all dangers. Pamina is found and rescued. Tamino learns that Sarastro is not evil but is rather a man of lofty ideals, virtue and truth. He is told that the reason for the abduction is a mystery that will eventually be understood. Tamino and Pamina are now subjected to trials of initiation. The Queen of the Night appears and demands that her daughter kill Sarastro. Pamina refuses and the Queen of the Night vents her rage in a great aria, "The vengeance of hell seethes in my heart." The final phase of the initiation requires the lovers to pass through two deadly caves, the cave of fire and the cave of water. With the protection of the magic flute they succeed. Although the action speaks of only two caves, the libretto indicates a fourfold initiation.

> *He who travels this path with burdens,*
> *is purified by fire, water, air and earth;*
> *if he but conquers the fears of death,*
> *he will ascend from earth to heaven.*
> *Enlightened he will then be able*
> *to devote himself to the service of Isis.*
> *(act II, scene 8)*

The opera concludes with the *coniunctio* of Tamino and Pamina who are consecrated to the worship of Isis.[33]

This opera is an important symbolic elaboration of the Demeter and Persephone myth. The Queen of the Night's daughter is stolen from her by the masculine, spirit principle in order to transform the primordial matriarchal psyche. The agent of this process is the human ego which steals consciousness and autonomy from nature. The magic flute symbolizes an aspect of the Self. If music equates with feeling, it will represent authentic feeling loyal to

[33]See Neumann's excellent paper, "The Magic Flute" in *Quadrant* (Winter 1978), p.5ff.

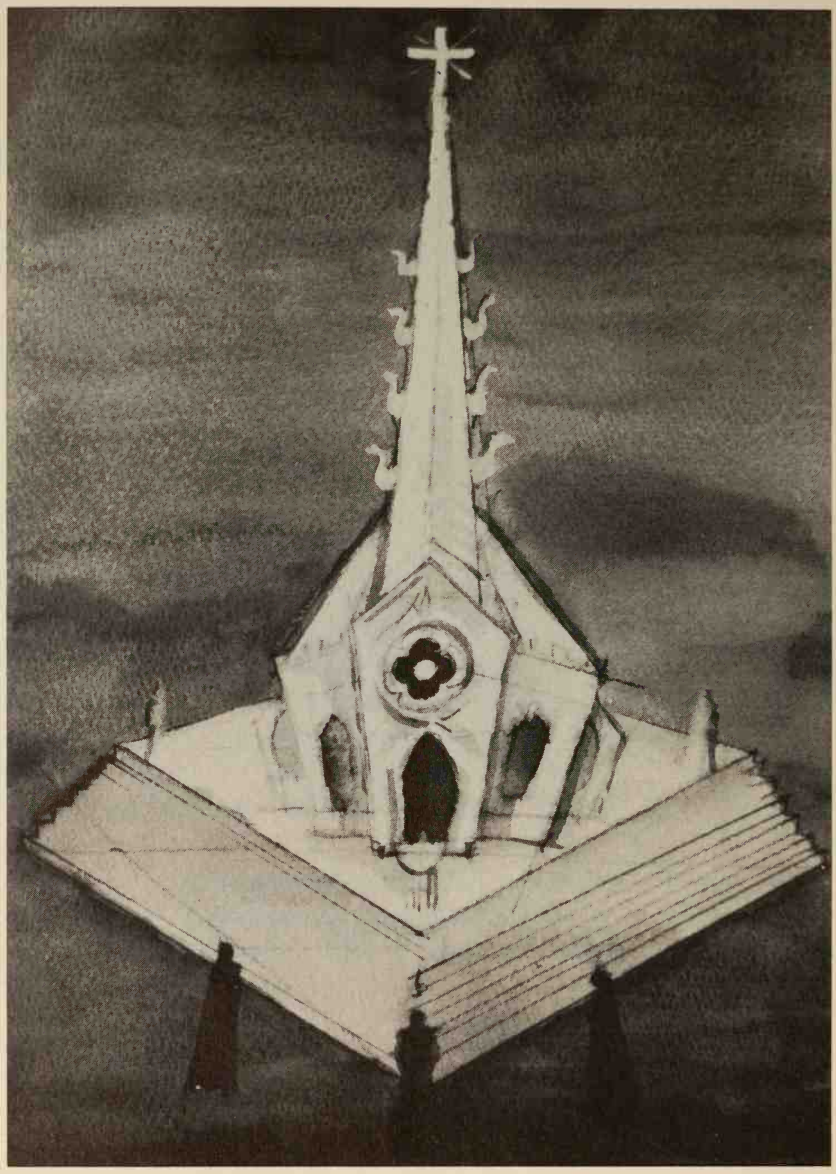

PLATE 35. *The Church on a Ziggurat*

totality rather than persona values. The drama brings about a transformation of the Great Mother from Queen of the Night to Isis through encounter with the masculine spirit principle. It is a *sublimatio* process as indicated by the statement that the initiated one "will ascend from earth to heaven."

The Church on a Ziggurat

Description: (from a dream) Image of a white cathedral on the base of a ziggurat. There was something happening, something purifying and synthesizing within the church. There were four men outside, one at each corner, and three men on the ground. Dr. E called this a mandala.

Comment: The initiation of the previous picture is followed by this mandala-image of totality. The fact that it is a church indicates that a religious attitude is being constructed. The whiteness and verticality indicate an emphasis on the masculine spirit dimension to counterbalance the previous preponderance of the matriarchal psyche. "Purifying and synthesizing" suggest clarification and consolidation. The symbolism of three and four is characteristic for images of totality.[34]

[34]Jung, *Psychology and Alchemy, CW* 12, par. 31ff.

PLATE 36. *The Death of My Father–Departures 1917, 1960*

The Death of My Father—Departures 1917, 1960

Description: (composite of actual events) On the left my father is saluting his father as his father goes off to World War I in 1917. In the car my father is dead from fumes, having committed suicide. He is being found by a troop of Boy Scouts. I delayed in painting this, not wanting to face it.

Comment: This picture is linked to Picture 34 by the presence of the flag. In Picture 34 the patient bravely enters the cave of initiation; now we see what he encounters there. It is the traumatic complex of his father's suicide. This is connected with the father's father through the fact that the latter also abandoned his family. After leaving for war he essentially never returned, divorcing his wife and leaving his son to be brought up in a household of women. On the margin of this picture is written: "Cruel fathers beget cruel sons who beget cruel sons. WWI hat = Boy Scout = Kahki uniform persona = khaki car = death by father's shadow."

initiation mystery : dead male (≈ Grail King ?)

PLATE 37. *The Skirt—Being Stabbed with a Pin*

The Skirt – Being Stabbed with a Pin

Description: (from a dream) After visiting a seedy cafe I start to leave by the back way but return and go out the front door. The black proprietress puts a handsome denim wraparound skirt on me. It has a seagull on it. Then she jabs me in the left chest with a large pin. I am startled and she laughs. Evidently I must be hurt on the way out. Afterwards I meet a revolutionary.

Comment: This picture represents a *rite de sortie* at the crossing of a threshold. The unconscious has finally gotten "under his skin." He has been bitten or inoculated. Simultaneously he is invested with a special garment carrying an image of a seagull. This skirt corresponds to the veil of Ino. During times of psychic turmoil helpful powers are often constellated in the unconscious. In the fifth book of the Odyssey, Odysseus is in danger of perishing in a storm at sea. Ino, Leucothea, the sea goddess, "rose up from the deep like a sea-mew on the wing" and gave Odysseus the following instructions for his rescue:

> *Strip off these garments, and leave thy raft to be driven by the winds, but do thou swim with thy hands and so strive to reach the land of the Phaeacians, where it is thy fate to escape. Come, take this veil, and stretch it beneath thy breast. It is immortal; there is no fear that thou shalt suffer aught or perish. But when with thy hands thou hast laid hold of the land, heave it from thee, and cast it into the wine-dark sea far from the land, and thyself turn away.*[35]

The "immortal" veil of Ino represents an archetypal understanding of one's difficulties. They are viewed *sub specie aeternitatis* and thus one is rescued from the demoralization that would be caused by taking personal blame.

[35]Homer *Odyssey* 5-338ff.

PLATE 38. *The Death of Noah*

The Death of Noah

Description: (composite of a dream and an actual event) Noah (the young son of friends) had died the previous year. His death was one of the two or three most deeply felt times of my life. Noah is lying in the hospital bed with the intensive care unit behind him in Christmas tree colors—the support system lights. In a dream after that event I saw that the lights had turned into a Christmas tree. The two mourning people on either side of him are his parents and in the background, I am on one side and another friend on the other.

Comment: In this amazing picture the poignant death of a child is juxtaposed with a joyous Christmas tree crowned with the Nativity Star (see also Pictures 65 and 72). It is a profound expression of the archetypal theme of death and rebirth. According to an alchemical text, "Death is the conception of the Philosophers' Stone."[36] Jung says,

> *The shining globes on the Christmas tree mean . . . nothing less than the heavenly bodies, the sun, moon, and stars. The Christmas tree is the world-tree. But, as the alchemical symbolism clearly shows [Figure 38a], it is also a transformational symbol, a symbol of the process of self-realization. . . . [This] symbolism is a projected representation of the process of individuation.*[37]

PLATE 38a. *The Alchemical Tree.*
From C. G. Jung, Psychology and Alchemy, CW *12, figure 188.*

[36]C. G. Jung, "The Psychology of the Transference," *CW* 16, par. 473.

[37]Wm. McGuire, *C. G. Jung Speaking*, p. 356f.

PLATE 39. *The Mean Skinny Old Man*

The Mean Skinny Old Man

Description: How I feel about my father, the monster who will throw me into the pit with the terrible green snakes of Picture 17. Supporting my father is the vengeful terrible god. The clown face in the block of ice is the persona mask to wear in this situation.

Comment: This is another view of the father complex. The picture serves as an abreaction to express long-smouldering resentment never fully acknowledged. The heat of this reaction begins to melt the frozen smile in the block of ice.

PLATE 40. *The Way Up and the Way Down*

The Way Up and the Way Down

Description: (from active imagination) I am trying to visualize the ascent of the ego in career terms, going up the staircase and coming down tattered, coming down to earth. The way up leads to the way down. The way down leads to the way out and on. See the baroque staircase on the left of Picture 13. The lights of the carnival give way to the light of daytime.

Comment: This picture presents the opposites side by side: up and down, success and failure, darkness and light, sun and moon. It is a harbinger of the Self which unites the opposites. Heracleitus says, "The way up and the way down are one and the same."[38] According to the *Emerald Tablet of Hermes*, the Philosophers' Stone "ascends from the earth to heaven, and descends again to the earth, and receives the power of the above and the below."

Fat figure on up stairway?

[38]John Burnet, *Early Greek Philosophy*, p. 138.

PLATE 41. *The Taxi and Demeter*

The Taxi and Demeter

Description: (from a dream) A jolly lady cabdriver drives me out to the country to her farmhouse decorated with festoons of puffed wheat around the door. There is much laughter on the trip. She says she enjoys drinking and adds, "I know I'm not much to look at . . . but I have a beautiful daughter at home who is my whole life." Demeter is hovering over this image.

Comment: The lady cabdriver is Demeter as indicated by the grain that decorates her doorway. Her daughter is Persephone. The allusion to alcohol, *spiritus frumenti*, is the first of many references to Dionysus. According to a Cretan version of the myth, the mother of Dionysus was either Persephone or Demeter.[39] This corresponds to the origin of alcohol from grain as the mysterious spirit of grain. Dionysus is the son of the earth generated by Nature (fermentation) with the aid of human art. This symbolism is analogous to alchemy in which the *filius macrocosmi* is born from the *prima materia* with the aid of the alchemist's art.

[39]C. Kerenyi, *Dionysos*, p. 111.

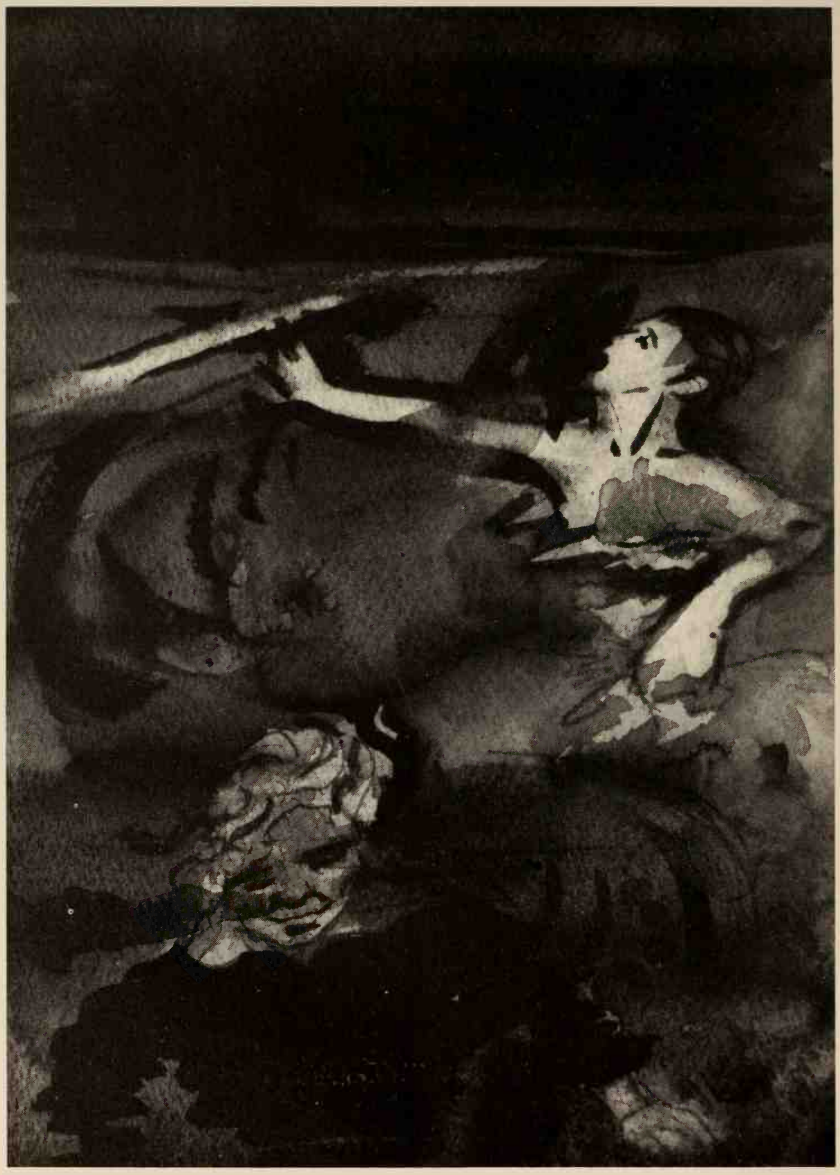

PLATE 42. *To Live, To Die*

To Live, To Die

Description: (from a dream) A shipwreck at night. Hamlet is going down into the depths of the sea without any attempt to save himself and he says "to die." I am the opposite, struggling like crazy to stay afloat, grabbing onto a log. My attitude is "to live." I feel this is a very important image for me, considering the suicide history.

Comment: Like Orestes, Hamlet is haunted by a father complex. This calls him to avenge his father's death, i.e., to live out his father's unfinished life rather than his own. His inability to resolve this complex tosses him back and forth between urges of murder and suicide, violence and despair. Just as Hamlet's anima, Ophelia, goes mad and drowns, so does the Hamlet figure in this picture. The ego, however, has disidentified from the complex and chooses to live.

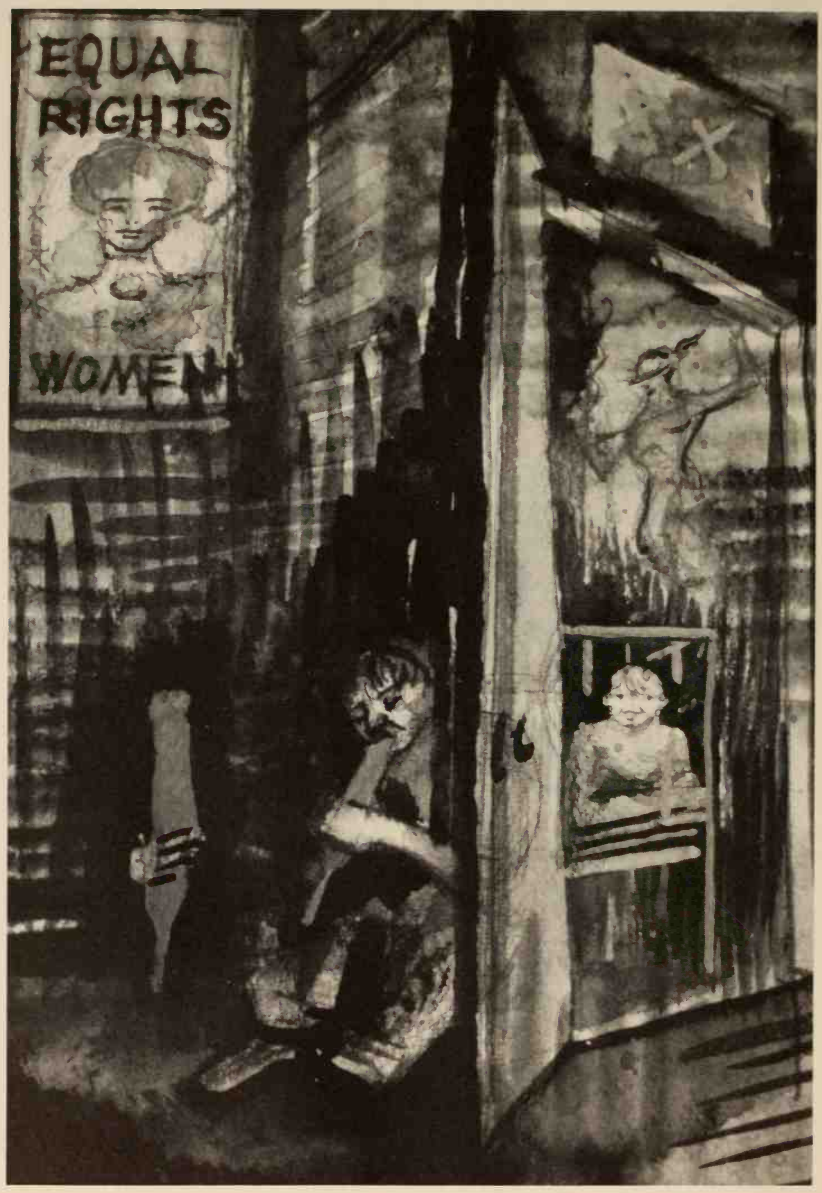

PLATE 43. *Magical New Baby–Equal Rights for Women*

Magical New Baby – Equal Rights for Women

Description: (from a dream) I see a new baby in a crib only a week old but remarkably developed and smiling a welcome to me! I think of the infant Hermes and picture him above with Caduceus. In another room is a poster, "Equal Rights for Women." I sit down with two red phallic forms and begin to suck one of them.

Comment: This picture represents the birth of the "wonder child" as a symbol of the Self.[40] The infant Hermes is a classic example of this archetype. He was conceived by Zeus on Maia and

> *she bore a son of many shifts, blandly cunning, a robber, a cattle driver, a bringer of dreams, a watcher by night, a thief at the gates, one who was soon to show forth wonderful deeds among the deathless gods. Born with the dawning, at mid-day he played on the Lyre, and in the evening he stole the cattle of far-shooting Apollo.*[41]

In the picture, the new-born Hermes sits like a baby Buddha while in the next room the ego sucks a phallic pacifier (see also Figure 43a). The birth of the divine child involved a creative regression to the infantile psyche. The poster is a reminder that although the new-born content belongs to the masculine spirit realm with Hermetic and Buddhistic overtones, the contrasting feminine principle may not be disregarded.

PLATE 43a. *The Birth of Vishnu*
From E. Neumann, The Origins and History of Consciousness, *frontispiece.*

[40]See Jung, "The Psychology of the Child Archetype," *CW* 9i, par. 259ff.

[41]Hesiod, "Homeric Hymn to Hermes."

PLATE 44. *The Lotus and the Black Olive*

The Lotus and the Black Olive

Description: (from a dream) Image of a black olive floating in a white lotus with an aureole (rainbow) around it. The black olive is meant to be a center for meditation. The whole image had a Buddha-like quality to it.

Comment: The Self as "wonder child" is now followed by the Self as *point* and center for meditation. For the alchemists, a circle with a point at the center was the sign for the sun and for gold. Jung writes,

> *The most perfect form is round, because it is modelled on the point. The sun is round and so is fire, since it is composed of the "fiery globules" of Democritus. God fashioned the sphere of light around himself. "God is an intelligible sphere whose center is everywhere and whose circumference is nowhere." The point symbolizes light and fire, also the Godhead insofar as light is an "image of God" or an "exemplar of the Deity." This spherical light modelled on the point is also the "shining or illuminating body" that dwells in the heart of man.*[42]

In Hindu myth "the Lotus represents the universe, the flower that unfolds in all its glory from the formless endlessness of the causal waters."[43] According to a cosmic death and rebirth myth, "After the universal destruction Vishnu falls asleep, floating in the causal waters. When creation again arises, Brahma appears on a lotus having the form of the earth, which springs from the navel of Vishnu. Hence Brahma is called . . . Lotus-born."[44]

PLATE 44a. *Amida – The Metaphysical Buddha Seated on a Lotus*
From Hackin, et al., Asiatic Mythology, *p. 420.*

[42]Jung, *Mysterium Coniunctionis, CW* 14, par. 41.
[43]Alan Danielou, *Hindu Polytheism*, p. 156.
[44]Ibid., p. 235.

PLATE 45. *In Limbo*

In Limbo

Description: (from active imagination) The mood of being in limbo, having burnt my bridge behind me. I am on the other side but in a desolate wasteland, alone, grey, clouded over with no direction or guide. On the margin is written: Suicide is no out. Companionship is illusion. Success is no goal, nor is pleasure. Industry is useless. Blind is God's will. "They also serve who only stand and wait." (Milton)

Comment: The previous picture provided a glimpse of the Greater Personality but this encounter always wounds the ego. God leads man into the wilderness and speaks to him there. (Hos. 2:14) And grace is found in the wilderness (Jer. 31:2), but the initial impact breaks the will of the ego and leaves it feeling helpless. "*The experience of the self is always a defeat for the ego.*"[45] "The widening of consciousness is at first upheaval and darkness, then a broadening out of man to the whole man."[46]

PLATE 45a. *Alchemist in the Nigredo State Meditating*
From C. G. Jung, Psychology and Alchemy, CW *12, figure 137.*

[45]Jung, *Mysterium Coniunctionis, CW* 14, par. 778.
[46]Ibid., par. 209.

PLATE 46. *Alpine Pass*

Alpine Pass

Description: (from a dream) The image was of flying through a narrow Alpine pass in a helicopter. It was very dangerous, downdrafts and updrafts, changing rock formations, a very, very narrow crack for the pilot to get through to a valley, a "good place." Anxiety and apprehension turned to joy when he made it safely through.

Comment: This picture represents the narrow, dangerous *passage between the opposites*. "Straight is the gate, and narrow is the way, which leadeth into life, and few there be that find it." (Matt. 7:14AV) The classic example is the Clashing Rocks which Jason and the Argonauts must pass between on their quest for the Golden Fleece. A dove was first dispatched to test the feasibility of the enterprise. This dove corresponds to the doves who must pass through the gateway of the Clashing Rocks as they carry ambrosia to Zeus from the earth.[47] The idea would be that the gateway between the opposites connects the personal psyche (earth) with the archetypal psyche (heaven).

[47]Jack Lindsay, *The Clashing Rocks*, p. 8, 35ff.

PLATE 47. *The Awakening in the Whore House*

The Awakening in the Whore House

Description: (from a dream) I descend to the basement of a whore house run by a brutal man. I discover a bruised and battered young woman who nevertheless had a glowing beauty. I kiss her and awaken her. I am overcome momentarily with a sense of compassion for her, for me, for the pathos of the human condition. The tough owner stands at the top of the staircase.

Comment: This image expresses the basic idea of analysis – descent into the unconscious to redeem the captive soul. There are many examples – the fairy tale of "Sleeping Beauty," Orpheus and Eurydice and, most profound of all, the Gnostic myth of Sophia caught in the dark embrace of matter.[48] In the *Pistis Sophia* we read that Sophia looked down from her world of light onto the dark world and saw light in it. She thought it to be part of the higher heavenly light but actually it came from the "Self-willed," the rebellious one. So she was seduced and

> *came into the regions of the chaos and drew nigh to that lion-faced light-power to devour it. But all the material emanations of Self-willed surrounded her, and the great lion-faced light-power devoured all the light-powers in Sophia . . . and her matter was thrust into chaos. . . . And Pistis Sophia cried out most exceedingly, she cried to the Light of Lights which she had seen from the beginning. . . . "Save me, O Light, for evil thoughts have entered into me."*[49]

anima redeemed - opposing of ♀ + Self
& flames - Trickster is born

[48]One of the appellations of Sophia is *Sophia Prounikos*, Sophia the whore. A text says, "The soul once turned towards matter, fell in love with it, and burning with desire to experience bodily pleasures, was no longer willing to tear herself away from it. So was the world born." (quoted in Jung, *Aion, CW* 9ii, par. 307n)

[49]G. R. S. Meade, trans., *Pistis Sophia*, p. 36f.

PLATE 48. *The Death of My Cat Otto*

The Death of My Cat Otto

Description: (from an actual event) The picture has been torn and reassembled (evidence of affect). The cat has fallen out of the window and is on his way down to his death five stories below. I thought a love-bite was an attack and I chased him with a newspaper. He ran to the window sill and either jumped or fell. It was horrible. My palms are sweating even as I write this. The monster in me brutalizing a dumb anima (slip)—animal. I had been warned in a dream several weeks before that I was torturing the cat.

Comment This represents an actual event that occurred several years earlier and evoked profound remorse. The picture is one of many examples of psychological courage in facing the shadow. Such unflinching honesty promotes the redemption of the anima.

also recognition of mental destruction of ♀ anima

PLATE 49. *The Weeping Ape*

The Weeping Ape

Description: An image that came to me a few hours after my mother died. The ape was absolutely bereft, in the extremes of grief. His eyes were red with weeping and streaming tears. In the margin, "A beast that wants discourse of reason." (*Hamlet*, act I, scene 2, line 150)

Comment: This picture, in following the previous one, indicates that the ambivalent attitude toward the cat was similar to the ambivalent attachment to the mother. Both are now dead, due in part, the patient feels, to his mistreatment. Conscious awareness of this bitter fact brings remorse and awakens the sleeping anima who breaks through the brutal shell imposed by her captor and now is able to *feel.*

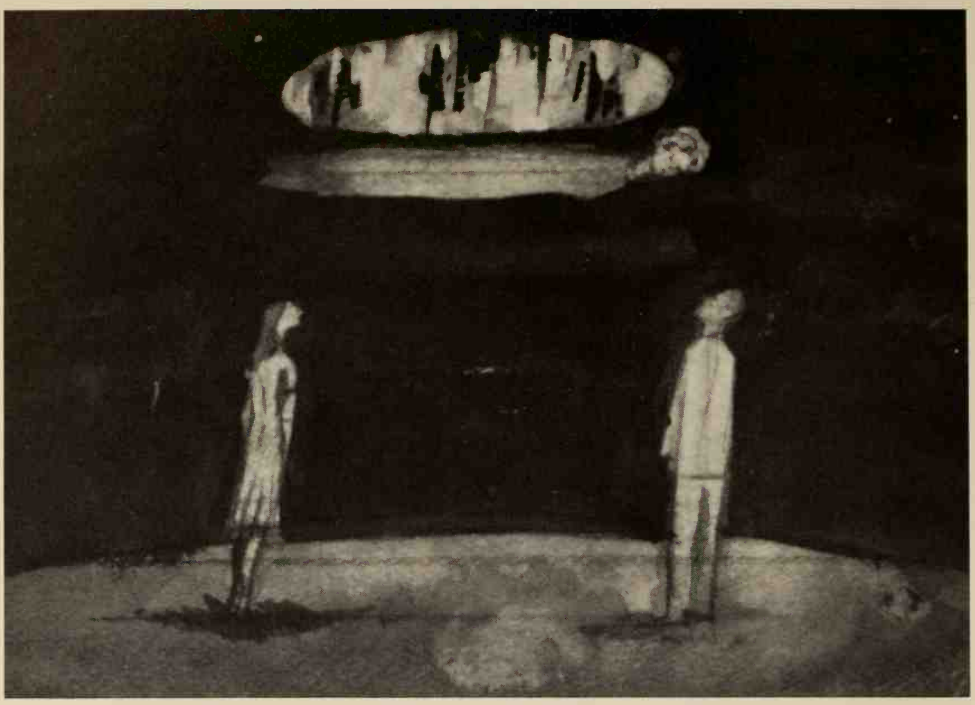

PLATE 50. *My Mother Flying–A Round Mirror in the Sky*

My Mother Flying–A Round Mirror in the Sky

Description: (from a dream) A man and a woman observe my mother slowly flying overhead in a maroon graduation gown. She is serene and glides slowly like a blimp. Above her is a large round mirror. The statement is made: "The meaning of life is that I mirror you and you mirror me."

Comment: As is often the case when a close relative dies, the death of the patient's mother was followed by a number of unusual dreams. On such occasions a crack seems to open between the personal and the archetypal psyche, between time and eternity. Synchronistic events are frequent and dreams give one a glimpse into the "other world." This is such a dream. It states that the mother's death is a "graduation" and it pictures her soul drifting to heaven in its final *sublimatio* (Figure 50a). A previous dream had announced that "her iniquity is pardoned" indicating that her soul is "saved." The mirror is a symbol of reflective consciousness. The round mirror in the sky is surely an image of the Self. Ego and Self reflect each other. *They make each other conscious.*[50] Jung says, "as far as we can discern, the sole purpose of human existence is to kindle a light in the darkness of mere being. It may even be assumed that just as the unconscious affects us, so the increase in our consciousness affects the unconscious."[51]

PLATE 50a. *The Assumption of the Virgin*
From The Hours of Catherine of Cleves, *Plate 15.*

[50]See Edinger, *The Creation of Consciousness*, Chap. 2.
[51]Jung, *Memories, Dreams, Reflections*, p. 326.

PLATE 51. *Parents' Grave–Release*

Parents' Grave – Release

Description: (from active imagination) I am on the right and am reaching across my parents' grave to shake hands with R. This was an attempt to picture the release of repressed factors in me that R represented – authority, honesty, candor – that had been repressed in my relations with my parents. Now they are both dead. Let the repressed stuff out, greet it, honor it. The sunshine in the picture is based on the magical breaking through the dark winter sky of the sun just as my mother's funeral service ended.

Comment: This picture expresses the releasing effects that can often happen following the literal or psychological death of one's parents. The unconscious psychic contents that have been bound in projection onto the parents can now be consciously realized. The inner figure of R, his young friend, is being integrated. This figure carries some aspects of the divine spark-child of Picture 13 as indicated by the flame over his head.

release of repressed. Twelfth Brother?

PLATE 52. *Parents' Graves—Release of the Shadow and the Anima*

Parents' Graves – Release of the Shadow and the Anima

Description: (from active imagination) Out of my father's grave rises the positive shadow and out of my mother's grave the anima, positive. I am in the dark navy overcoat I wore to the funeral of my mother. Again the theme of the bright sunshine that followed the funeral service.

Comment: Another picture concerning the release of unconscious contents. The death of the parents, when assimilated, brings about the maturation of the individual. When the father dies he can no longer be the carrier of adult masculinity for the immature son. The son must become a man. Similarly, when the mother dies, she can no longer be the carrier of feminine relatedness. The son must achieve a relation to the anima which means a maturation of the inner feminine.

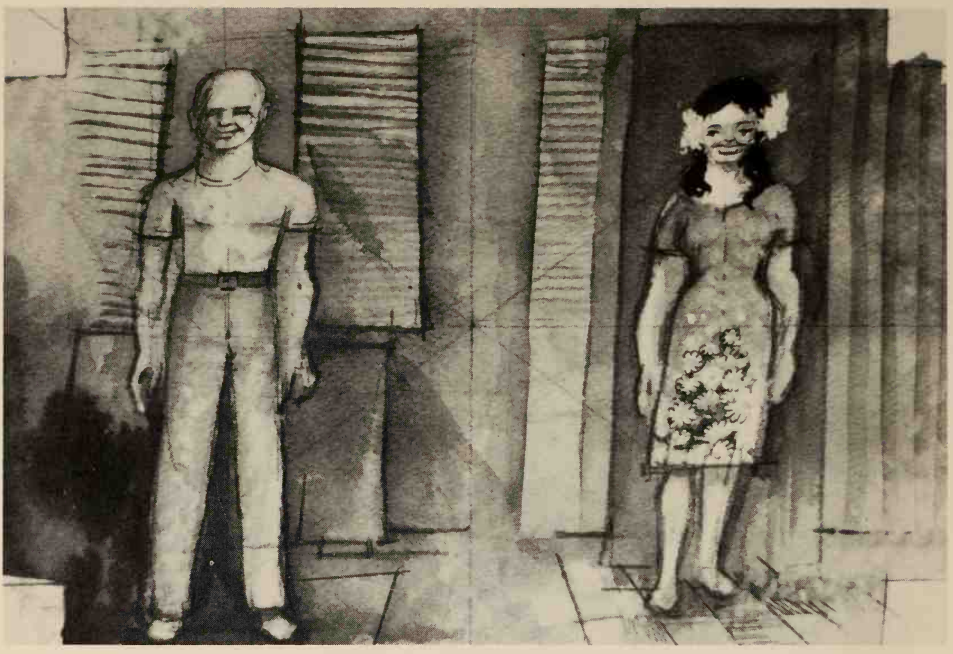

PLATE 53. *The Common Man and Alice in a Daisy Dress*

The Common Man and Alice in Daisy Dress

Description: (from a dream) The man is my old friend the "common man" who is to be seen in Picture 9. He is often an antidote to the grand attitude. Alice is a bright young woman I know. She appears here dressed as "Flora," a shining and attractive anima figure. Daisies are one of my favorite flowers, common yet beautiful.

Comment: Shadow and anima released from the parents' graves now stand on their own. This picture is similar to Picture 9 painted two and a half years earlier. Comparison of the two reveals the development that has taken place. The two chief changes are (1) the figures are no longer occupying separate compartments and (2) the mother has been replaced by the anima. The latter figure has both a personal and a transpersonal aspect. She is both a particular, known person and also Flora, the goddess of flowers. For Botticelli's version of Flora, see Figure 53a.

PLATE 53a. *Botticelli: Flora (detail of Primavera). Uffizi, Florence.*

PLATE 54. *Tiger Lilies to God*

Tiger Lilies to God

Description: (dream image) The brilliant sunshine associates to the time of the sun's breaking through after my mother's funeral service. I am rising to heaven with a huge bouquet of tiger lilies, seemingly to offer them to God. It feels very joyful. I also associated the feeling to the Bach B-minor mass, *Et expecto resurrectionem* (brass and brilliant C-major sound). A joyful image connected with the death of my parents. Among the last words my mother said to me were, "I am feeling much better." I tie this in with Dr. Jung's dream of his wife looking very well after her death.[52]

Comment: This pictures the ecstatic aspect of the patient's reaction to his mother's death. It has similarities to Picture 11. Although the mood and attitude in the two pictures are completely different, nevertheless, they share the feature of inflation. Ascent to such a height must be followed by a fall. It is as though the patient, identified with his mother, is sharing her final ascent to heaven. If he shares that, he must also share her death.

[52]Jung, *Memories, Dreams, Reflections*, p. 296.

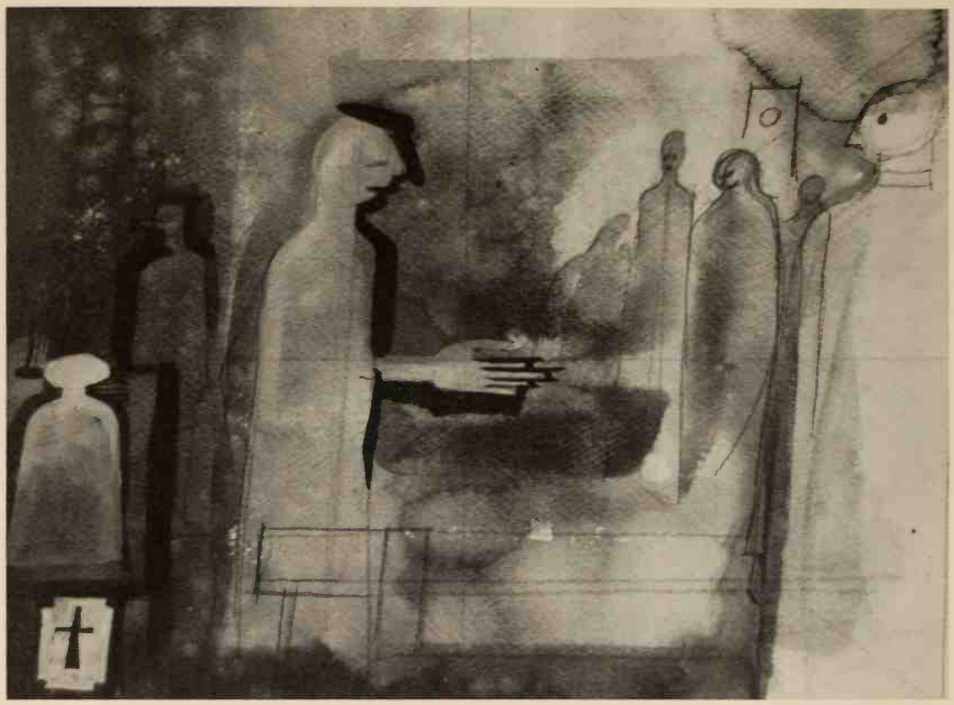

PLATE 55. *My Own Death*

My Own Death

Description: (from a dream) I am on the left, stretched out dead. I have died on the table at the right. An old man afraid to die has come into the room with his family. The doctor is there to help. The whole atmosphere is quiet and gentle. There is no hassle about this death, just like falling asleep. The atmosphere was white and grey and black, no color.

Comment: This picture is the complement to Picture 54. Together they express the theme of death and resurrection. Death, inner or outer, is simultaneously a tragedy and a triumph. Jung describes his reaction to his mother's death in these words:

> *I had a feeling of great grief, but in my heart of hearts I could not be mournful, and this for a strange reason . . . I continually heard dance music, laughter, and jollity, as though a wedding were being celebrated. This contrasted violently with [my grief]. Here was gay dance music, cheerful laughter, and it was impossible to yield entirely to my sorrow. Again and again it was on the point of overwhelming me, but the next moment I would find myself once more engulfed by the merry melodies. One side of me had a feeling of warmth and joy, and the other of terror and grief; I was thrown back and forth between these contrasting emotions. This paradox can be explained if we suppose that at one moment death was being represented from the point of view of the ego, and at the next from that of the psyche. In the first case it appeared as a catastrophe; that is how it so often strikes us, as if wicked and pitiless powers had put an end to a human life. . . . From another point of view, however, death appears as a joyful event. In the light of eternity, it is a wedding, a* mysterium coniunctionis. *The soul attains, as it were, its missing half, it achieves wholeness.*[53]

The Apostle Paul puts it this way:

> *Flesh and blood cannot inherit the kingdom of God: and the perishable cannot inherit what lasts forever. I will tell you something that has been a secret: that we are not all going to die, but we shall be changed. This will be instantaneous, in the twinkling of an eye, when the last trumpet sounds. I will sound, and the dead will be raised, imperishable, and we shall be changed as well, because our present perishable nature must put on imperishability and this mortal nature must put on immortality. (I Cor. 15:50–53 Jer.)*

[53] Jung, *Memories, Dreams, Reflections*, p. 314.

PLATE 56. *The Church with the Two Moons*

The Church with the Two Moons

Description: (from a dream) The time is Christmas Eve and there is snow on the ground. The church is a friendly country church, a Protestant one. I am inside singing hymns with all the others and I look out the window and see that there are two moons. I call out and show this to the congregation but no one pays attention. They go on with the old ritual, singing the carols and unheeding of this new miracle.

Comment: The patient was concerned that his experience of the unconscious was alienating him from others. He felt very much alone. In part, this experience is essential and unavoidable. Individuation breaks up states of unconscious containment in collective identity or *participation mystique.* One no longer finds his identity defined by containment in any particular church, party, or group. Jung establishes the symbolic Ecclesia = Luna (Church = Moon) equation and refers to Augustine's connection of the Church with the moon.[54] Why two moons? I think it refers to the two churches, the outer and the inner. The patient was beginning to realize that he was a member of the second church, the *Ecclesia Spiritualis.* Emerson, another member of this church, puts it this way:

> *The populace think that your rejection of popular standards is a rejection of all standard, and mere antinomianism; and the bold sensualist will use the name of philosophy to gild his crimes. But the law of consciousness abides. There are two confessionals, in one or the other of which we must be shriven. You may fulfill your round of duties by clearing yourself in the* direct, *or in the* reflex *way. Consider whether you have satisfied your relations to father, mother, cousin, neighbor, town, cat and dog—whether any of these can upbraid you. But I may also neglect this reflex standard and absolve me to myself. I have my own stern claims and perfect circle. It denies the name of duty to many offices that are called duties. But if I can discharge its debts it enables me to dispense with the popular code. If anyone imagines that this law is lax, let him keep its commandment one day.*[55]

[54]Jung, *Mysterium Coniunctionis, CW* 14, par. 20.

[55]Emerson, "Self Reliance," *The Selected Writings of Ralph Waldo Emerson,* p. 161.

PLATE 57. *The Child*

The Child

Description: (from active imagination) The child is held in the arms of the mother, rather a primitive mother. He is glowing and golden, around them like a snake biting its tail is the red serpent of the Hermes dream – the phallus (Picture 43). Above is the "eye of God" and to the left is the "star." There is darkest night and dawn in the same image. Down below in the water is a whirlpool where the ship has sunk. I am in the water looking to the child for rescue. On land is a tower. This was a sort of summary picture putting together images from the unconscious to sum up events. In the margin is a quotation from Jung, "The 'child' distinguishes itself by deeds which point to the conquest of the dark."[56]

Comment: This is the second version of the Cosmic Child (see Picture 13). It is a beautiful image of the Self – a child of the Cosmos safe in the arms of the Cosmic Mother. It corresponds to the alchemical *filius macrocosmi*, the son of the Greater World, who is born out of the death of the ego which is taking place at the bottom of the picture. As Jung says, "The patient must be alone if he is to find out what it is that supports him when he can no longer support himself. Only this experience can give him an indestructible foundation."[57] In the words of Hölderlin,

> *Where danger is,*
> *There also grows the rescuing power.*[58]

Madonna with serpent - integrate light & dark sides

[56] Jung, "The Psychology of the Child Archetype," *CW* 9i, par. 284.

[57] Jung, *Psychology and Alchemy*, *CW* 12, par. 32.

[58] *Wo aber Gefahr ist, wächst Das Rettende auch.*" Translated by the author from Hölderlin, "Patmos," *Poems and Fragments*, p. 462.

PLATE 58. *The Eye of God—Buddha*

The Eye of God–Buddha

Description: (dream image) This dream image of a large blue oriental eye floating on its side, huge, in a cloud, came to me in a time of stress that concerned anxiety about ending the dependent transference on Dr. E. I like it a lot and keep it near me. It reminds me of a picture I saw called the "Eye of Mercy" (Figure 58a) that struck me because the situation did not feel very merciful. I felt cold and shut out.

Comment: The theme of the "eye" repeats itself. This picture refers to the profound experience of "being seen" by the Self. Often this image of the Eye of God evokes terror in anticipation of a "last judgment." In this case it is reassuring, a token of a cosmic companion.[59] The "eye of mercy" picture, reproduced in Figure 58a (from Joseph Campbell, *The Mythic Image*, Figure 265), is of an engraved Indian stone disc from 1200–1600 A.D. found in Moundville, Alabama. It shows a hand containing an eye. Encircling the hand are two knotted rattlesnakes. Concerning this image Campbell writes,

> *Interpreted in Oriental terms, its central sign would be said to represent the "fear-banishing gesture" of a Bodhisattva hand showing in its palm the compassionate Eye of Mercy, pierced by the sight of the sorrows of this world. . . . The fact that the eye is at the center of the composition would suggest, according to this reading, that compassion (the quality of the Bodhisattva) is the ultimate sustaining and moving power of the universe, transcending and overcoming its pain.*[60]

PLATE 58a. *Engraved Stone Disc–Eye on a Hand*
From Campbell, The Mythic Image, *figure 265.*

[59]See Edinger, *The Creation of Consciousness*, p. 42ff.

[60]Joseph Campbell, *The Mythic Image*, p. 290.

PLATE 59. *The Book Jacket – The Severed Head*

The Book Jacket – The Severed Head

Description: (from a dream) This shows the cover of a novel written by my friend Pearl that I had designed and that had been accepted by the publisher. It shows a woman going upstairs with the green severed head of a man. She is pointing with her other hand "forward" it seems. The severed head ties in with the Orestes theme (Picture 24). This might be Clytemnestra with the head of Agamemnon, or Judith with the head of Holofernes or Salome.

Comment: The image of beheading represents a separation between mind and body, spirit and nature. When it appears in the course of the individuation process it must be given an anagogic interpretation. In alchemical symbolism, the separation of the head from the body represents the *unio mentalis*, a necessary *separatio* before the final *coniunctio*. Jung says,

> *Beheading is significant symbolically as the separation of the "understanding" from the "great suffering and grief" which nature inflicts on the soul. It is an emancipation of the "cogitatio" which is situated in the head, a freeing of the soul from the "trammels of nature." Its purpose is to bring about . . . a* unio mentalis *"in the overcoming of the body."*[61]

[61] Jung, *Mysterium Coniunctionis*, *CW* 14, par. 730.

PLATE 60. *The Pig Woman*

The Pig Woman

Description: (from a dream) The pig woman is selfishness incarnate, no room for anyone else. Here she blocks the stairs to a laundromat so I cannot pass her. She has two large shopping bags. Dr. E commented that there seemed to be a halo over her head. She is a type of person who evokes a murderous rage in me, pushing and shoving.

Comment: This picture is the complement of the previous one. The latter showed the disembodied "head," this one shows the mindless "body." It derives from an actual event that was then repeated in a dream. The rage reaction is characteristic of a projection. The woman represents the patient's own unconscious piggishness and self-centeredness which needs to be acknowledged and integrated. If the previous picture alludes to the first stage of the *coniunctio* (mental union), this picture alludes to the second stage, the union of mind and body.[62]

[62]Jung, *Mysterium Coniunctionis, CW*, 14, par. 679.

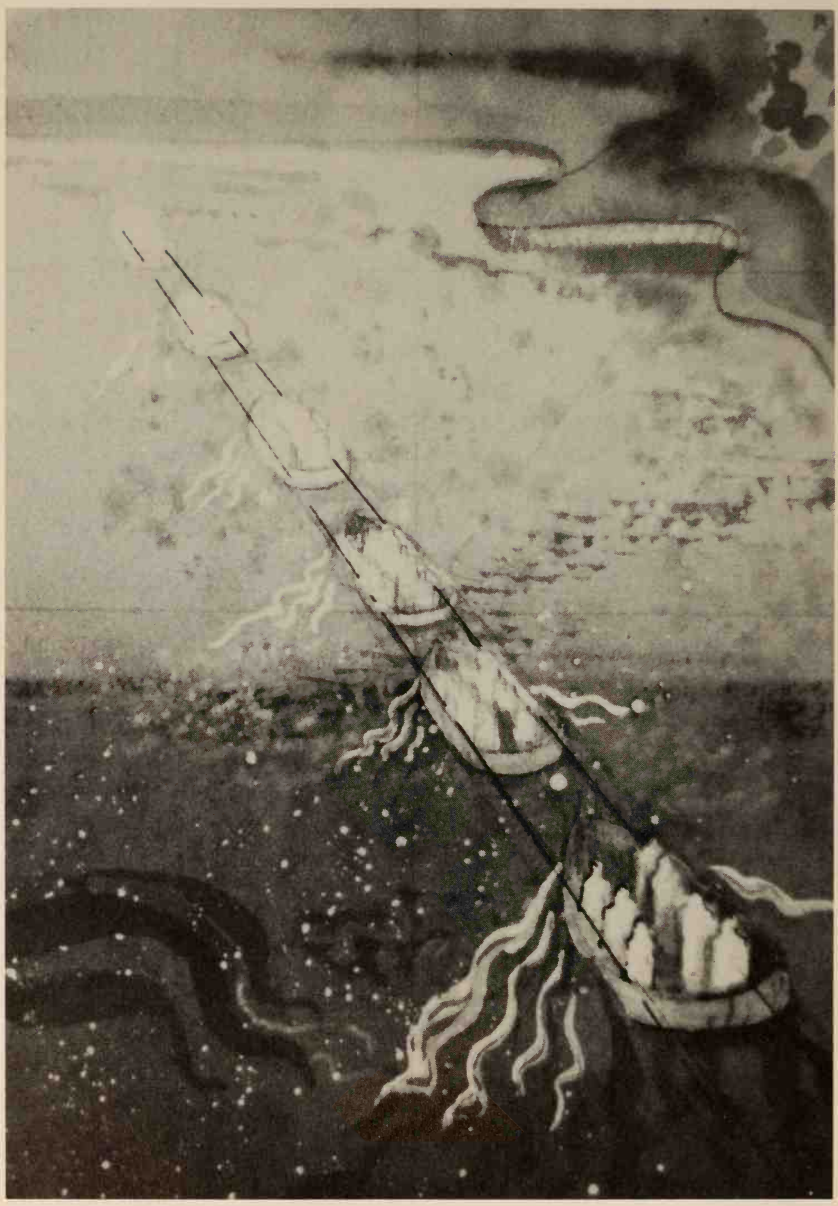

PLATE 61. *I Am Flying over Water–Boat Parade Going to Shore*

I Am Flying over Water–Boat Parade Going to Shore

Description: (from a dream) A procession of royal barges is bringing the king to land. The boats are linked by two parallel ropes and they are self-propelled with no visible means of locomotion. I fly high over them and manage to land, with difficulty, at the end of the dream. I am allowed to land by saying, "I am in God's hands." The figures in the boats are in white, rather archetypal, Gothic, medieval, timeless figures.

Comment: Again the image of self-propelled motion (see Picture 30) referring to the autonomous psyche ("The wind bloweth where it listeth." John 3:8) In this picture, archetypal–i.e., atemporal–contents are "landing" in consciousness. This happens simultaneously with the landing of the ego, which is allowed to land only when it takes a religious attitude. The appearance of a religious attitude is both the cause and effect of the two landings. The ego can be grounded only by realizing that it is dependent on a transpersonal factor for its existence. Archetypal reality, represented by the barges, can come into consciousness only if the ego achieves a religious attitude, an attitude that is a consequence of the fact that archetypal contents have reached consciousness.

PLATE 62. *The Pregnant Woman in the Red Dress and the Redhead*

The Pregnant Woman in the Red Dress and the Redhead

Description: (from dream images) The benign woman in red is very pregnant and she is introverted. The opposite number is a vivacious, extraverted redhead, all jazzy and full of pep, an entertainer or a career woman. Her dress is blue. These are a pair of opposites. The border, red going to blue and purple in the middle, was an experiment in synthesizing feelings represented by the two women.

Comment: This picture expresses a process of differentiation in the anima or a manifestation of the opposites on the anima level. The opposites have been constellated and appear in the unconscious, but have not yet reached the level of conscious ego realization. The pregnancy of the introverted figure indicates that attention to the inner life is a gestational process. This idea is contained in the next picture.

PLATE 63. *The Seed*

The Seed

Description: (active imagination) This followed throwing the *I Ching* and getting hexagram 3, "Difficulty at the Beginning," like a seed breaking through the earth. I did this in an attempt to feel my way into that image. The colors are vaguely in the Chinese ochres and umber. The seedling is breaking through on the right. The sky is filled with rain clouds.

Comment: I don't know the exact question submitted to the oracle but it was probably something like this: Why must I go through so much pain and difficulty? The commentary to hexagram 3 says,

> *Times of growth are beset with difficulties. They resemble a first birth. But these difficulties arise from the very profusion of all that is struggling to attain form.*
>
> *Thunder and rain fill the air. But the chaos clears up. . . . A thunderstorm brings release from tension, and all things breathe freely again.*
>
> *The superior man has to arrange and organize the inchoate profusion of such times of beginning, just as one sorts out silk threads from a knotted tangle and binds them into skeins. In order to find one's place in the infinity of being, one must be able both to separate and to unite.*[63]

[63]Cary F. Baynes, trans., *I Ching*, p. 16f.

PLATE 64. *The Flame – Prometheus*

The Flame – Prometheus

Description: (from a dream) I see B. R., an author, and in his fireplace is a most brilliant flame. That fascinates me. I feel Prometheus, creativity, and "authorship" in this flame. I had recently been reading Aeschylus's *Prometheus Bound.*

Comment: The discovery of the use of fire is probably the most important single event in the rise of our species. It immediately gave primitive man power over the darkness of the jungle night. Mastery of fire is also the root of all technology, the power of the ego to manipulate nature. In this picture fire also symbolizes creativity and "authority." The divine, creative fire, stolen from Zeus, conveys authority on the ego, allowing it the right to exist as an autonomous center of being. The patient, in his individual development, passes through the same stages as occur in the collective psychic evolution of the race. Ontogeny recapitulates phylogeny.

PLATE 65. *The Christmas Tree Growing out of the Trash Can*

The Christmas Tree Growing out of the Trash Can

Description: (from a dream) In my apartment there is a beautiful Christmas tree growing where the trash is kept. There was a lovely glow about the tree and it suggested to me that something very fine could come from trash, Bethlehem.

Comment: Another Christmas tree picture (see also Pictures 38 and 72). In alchemical symbolism the beginnings of the Philosophers' Stone are found in filth, in the manure pile or discarded in the street. Like the suffering servant of Yahweh, it is "despised and rejected of men." (Isa. 53:3) It is the "stone which the builders rejected" (Luke 20:17), for what good thing can come out of Nazareth? (John 1:46) Psychologically this theme refers to the fact that the way to the Self is through the shadow, the inferior, rejected part of the psyche. The birth of Christ in a stable is an example of the same idea.

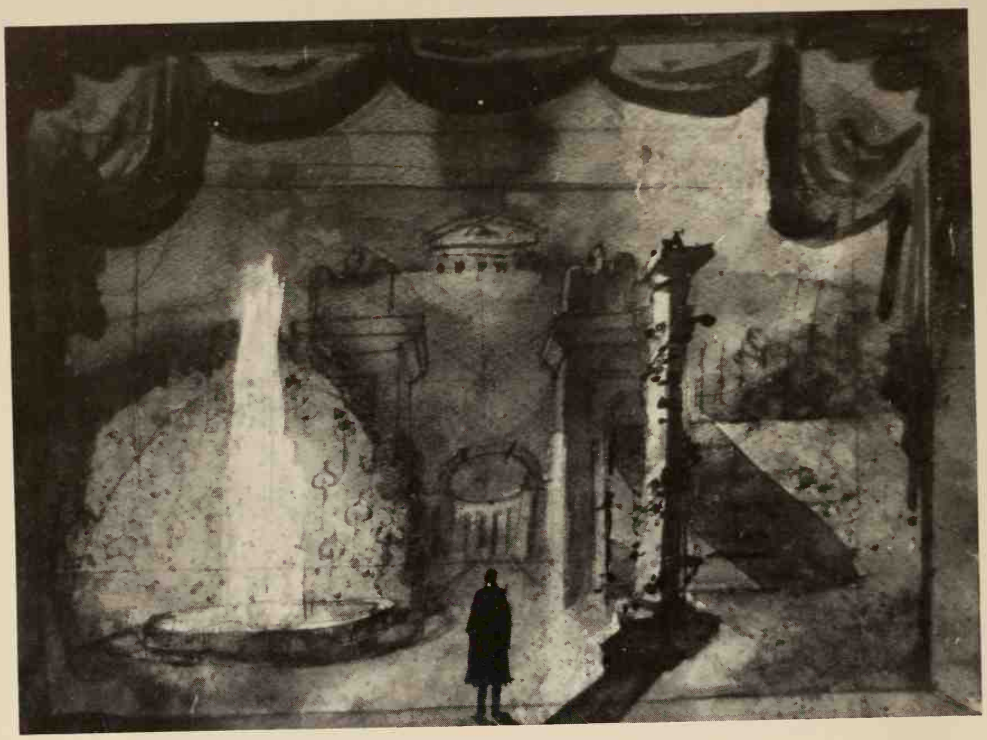

PLATE 66. *National Cemetery Stage Set*

National Cemetery Stage Set

Description: (from a dream) I see a stage set which is supposed to be a National Cemetery. On the right is a column dedicated to Dionysus with ivy twined around it. On the left is the geyser of a fountain surrounded by wheat. This is dedicated to Demeter. The important thing about the lighting is that there are two light sources, one from the left and one from the right. I am reminded of the cemetery where my father and mother are buried. The stage set set-up reminds me of Picture 1.

Comment: This picture presents the theater as a place dedicated to the service of Demeter and Dionysus. The theater does, or should, serve a sacred function and the patient needed a religious attitude. The column is reminiscent of the *Djed* column of ancient Egypt which represented the resurrected Osiris (Figure 66a). The myths of Osiris and Dionysus overlap. Each was dismembered and reborn and thus both signify resurrected, eternal life growing out of death. The two sources of illumination correspond to the two moons of Picture 56 and refer to the two centers of consciousness, ego and Self.

earth mother & phallus father balance

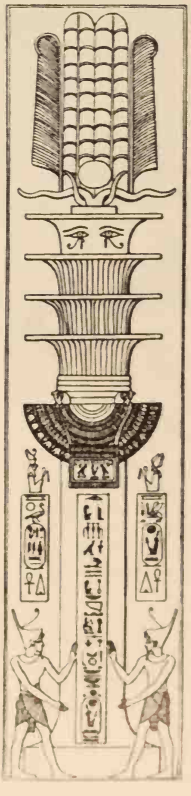

PLATE 66a. *Djed Pillar of Osiris*
From Budge, Osiris, *p. 6.*

PLATE 67. *The Floor of the Temple of Dionysus*

The Floor of the Temple of Dionysus

Description: (from a dream) "It is matter of life and death to restore the temple of Dionysus," so said the dream. The temple was under a junk yard. We were filming a movie in this place. I kicked away some trash and saw the word Dionysus and knew what this place was. The picture has a lot of texture and some junk on it, burlap and tin can tops. The dominant colors are red, splattered over with dirt.

Comment: This picture continues the theme of Dionysus, an important feature of which is his connection with the origin of Greek drama and art. His art was central to the patient's life and the dream from which this picture comes states that it is a matter of life and death to recover the ancient religious attitude toward it. Ortega Y. Gasset says, "It must not be forgotten that in Athens the tragedy was a religious ceremony, enacted not so much on the boards as in the souls of the spectators. Stage and audience were enveloped in an extra poetic atmosphere: religion."[64] "When a tragedy displeased the Athenians, they said: *Ouden pros ton Dionyson*—'It has nothing to do with Dionysus.' "[65] Nietzsche tells us,

> *The one truly real Dionysus appears in a variety of forms, in the mask of a fighting hero, and entangled as it were, in the net of the individual will. The god who appears talks and acts so as to resemble an erring, striving, suffering individual. . . . The hero is the suffering Dionysus of the Mysteries, the god experiencing in himself the agonies of individuation. . . . Thus it is intimated that [his] dismemberment, the properly Dionysian* suffering, *is like a transformation, . . . that we are therefore to regard the state of individuation as the origin and primal cause of all suffering.*[66]

Thus drama, properly understood, depicts the vicissitudes of the incarnated God and justifies human suffering as necessary for his transformation.

[64]Quoted in C. Kerenyi, *Dionysos*, p. 315.

[65]Ibid., p. 329.

[66]F. Nietzsche, "The Birth of Tragedy," in *Basic Writings of Nietzsche*, p. 73.

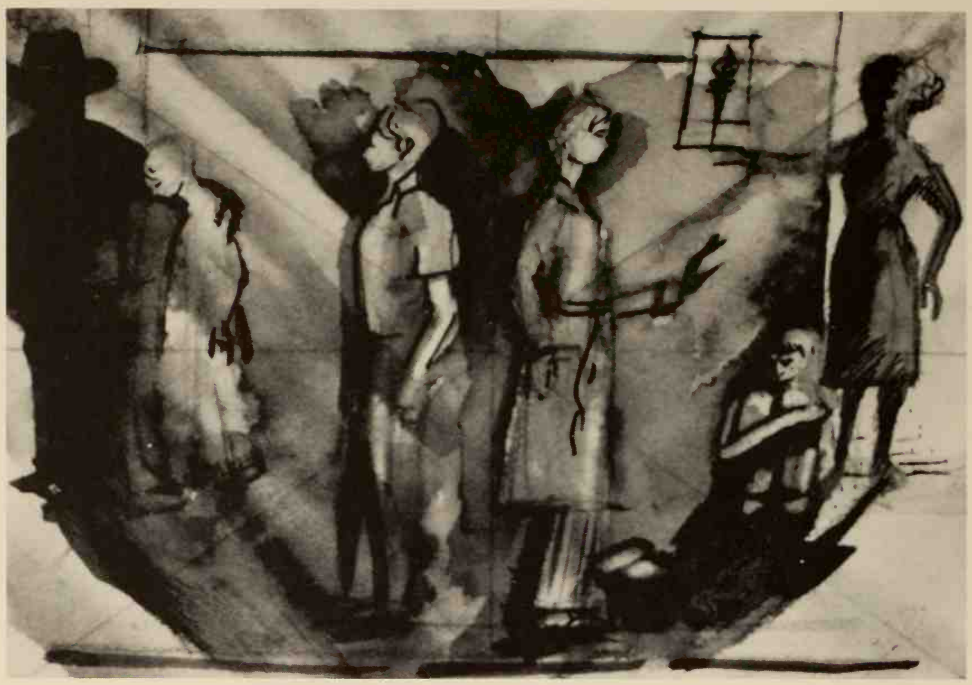

PLATE 68. *Grandmother's Place Is a Negative Place*

Grandmother's Place Is a Negative Place

Description: (from a dream) The figure on the left, the dark man is taking the young boy to use him sexually. I watch. The whole scene of the supposedly fine Eden at my grandmother's is besmirched and negative. On the right side of the picture a harridan mother is abusing her young son. I stick up for the son and defend him.

Comment: The beloved paternal grandmother must now be seen in her negative aspect. Her permissive indulgence is pictured here as spawning two types of child molestation. This is best understood as representing the nature of the inner parental imagos which exploit and abuse the inner child. It is an auspicious sign that the ego defends the child and takes a stand separate from the parental figures.

PLATE 69. *The Voluntary Trial of the Nine-Year-Old Boy Who Casts a Shadow*

The Voluntary Trial of the Nine-Year-Old Boy Who Casts a Shadow

Description: An attempt to visualize the trial of the bad nine-year-old boy. On the right are a pair of negative parents. This was part of an attempt at this time to face my inner accusers and let everyone have a voice. I am still made very nervous by the idea of being anywhere near a court or a policeman.

Comment: At the age of nine, the patient had a harmless experience of sexual exploration with a little girl of the same age. The girl's parents accused him harshly before the school principal and he was profoundly humiliated.[67] Psychological development requires that the opposites be torn apart. The separation of Spirit and Nature is absolutely necessary in the evolution of consciousness. As Paul says, "I should not have known what sin was except for the Law. I should not for instance have known what it means to covet if the Law had not said *you shall not covet*." (Rom. 7:7, Jer.) However, this childhood event, and the whole psychological climate it stands for, was a premature and excessively traumatic application of the "Law," unmitigated by human feeling. Now this experience must be integrated.

[67]The patient informs me that although the spirit is correct, this account combines two different events. One occasion involved a neighborhood girl; at another time, he was accused of "lewdness" by the school principal for making a "smart alec remark with sexual implications" to a girl in his class.

PLATE 70. *The Beautiful Sunrise*

The Beautiful Sunrise

Description: (from a dream) I felt that this dream was like a covenant, a sort of "rainbow" dream. Things were going to be better, a new day was dawning. On the margin is written, "Olive branch represents God's reconciliation with man."

Comment: The olive branch that the dove brought back to Noah in the ark was evidence that the flood was receding. (Gen. 8:11) Similarly, this sunrise picture suggests that the *nekyia*, the night sea journey, has been successful, even though it will be some time before this reaches full conscious realization. "God's reconciliation with man" psychologically means the achievement of a living, reciprocal relationship between the ego and the unconscious. This desirable state of affairs came about very gradually in the context of the transference. A crucial event in the course of the analysis came when the patient realized that he genuinely *trusted* the analyst. He could hardly believe it but it was true. As I saw it, my respect for his unconscious material caused his unconscious to trust me and this trust gradually seeped into consciousness. The way he put it was, "I trust Dr. Edinger. Dr. Edinger trusts the unconscious. Therefore I trust the unconscious."

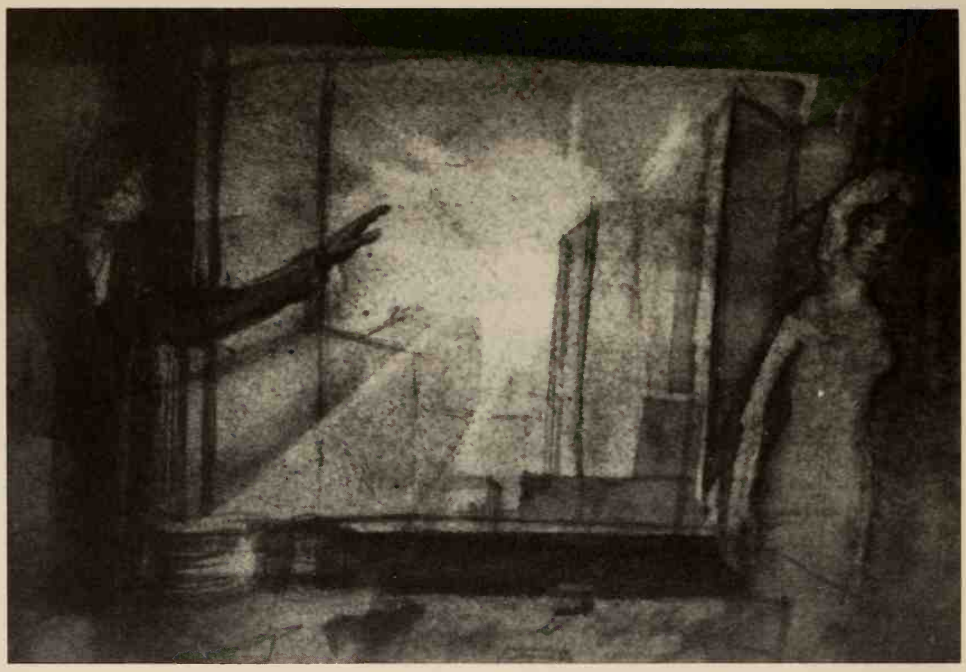

PLATE 71. *Sunset from the East Side Apartment*

Sunset from the East Side Apartment

Description: (from a dream) The gist of this dream image is that I am the only one at a gathering of people who sees a lovely sunset out a window even though I point it out.

Comment: The previous picture was sunrise, this one is sunset. They make a pair, two aspects of the same event. The sunset is being seen from the apartment of wealthy, socialite friends, people who inflamed the patient's desires for worldly success and persona gratification at the expense of his authentic being. It is this attitude on which the sun is setting.

PLATE 72. *Helping the Sick Man Up*

Helping the Sick Man Up

Description: (from active imagination) I am helping my sick man. (I was still recuperating from hepatitis.) This is a picture of helping "the least" of me. At the top left is an image of me when I was young and strong—healthy me. He is heedless of the pains and vicissitudes of old age. The Christmas tree extends this theme from other pictures. On my shoulder is my (new) cat who often helps me when painting or recording dreams.

Comment: This picture alludes to the statement of Christ, "Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me." (Matt. 25:40AV) As in the previous Christmas tree pictures (38 and 65) where the tree appeared from an unlikely source, so here a glowing tree topped with the guiding Nativity Star appears when the ego extends a helpful hand to the weak and needy shadow. True acceptance of one's self in all its frailty, which is harder to achieve than one might think, constellates the Self (Christ).

acceptance of opposites - health & illness

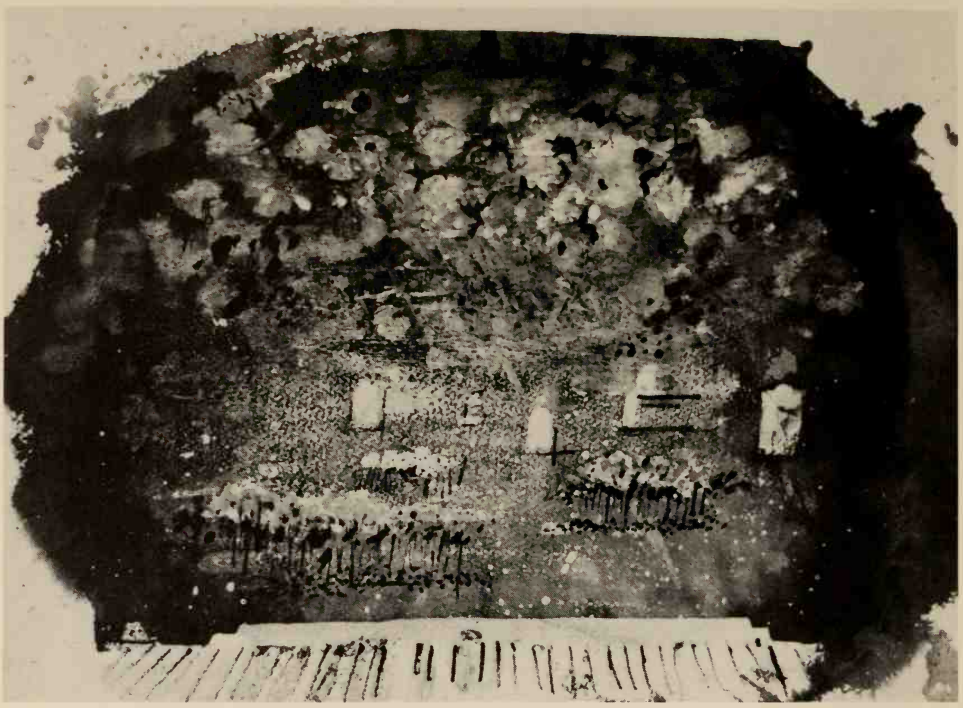

PLATE 73. *The Garden and the Graveyard*

The Garden and the Graveyard

Description: (from a dream) The dream image shows a garden. In the foreground is the generous wooden back porch of a comfortable old house. The garden makes a smooth transition from flower beds to gravestones. There is a shimmering, moving canopy of leaves over the whole scene.

Comment: This picture has a "death and rebirth" quality. I understand it as an image of the eternal life of the archetypal psyche that comes into view with the death or relativization of the ego. It hints at a state beyond the opposites, a transcendent standpoint that can reconcile the categories of birth and death in a larger whole (Figure 73a). The comfortable old house is reminiscent of Christ's promise. "In my Father's house are many mansions. . . . I go to prepare a place for you." (John 14:2)

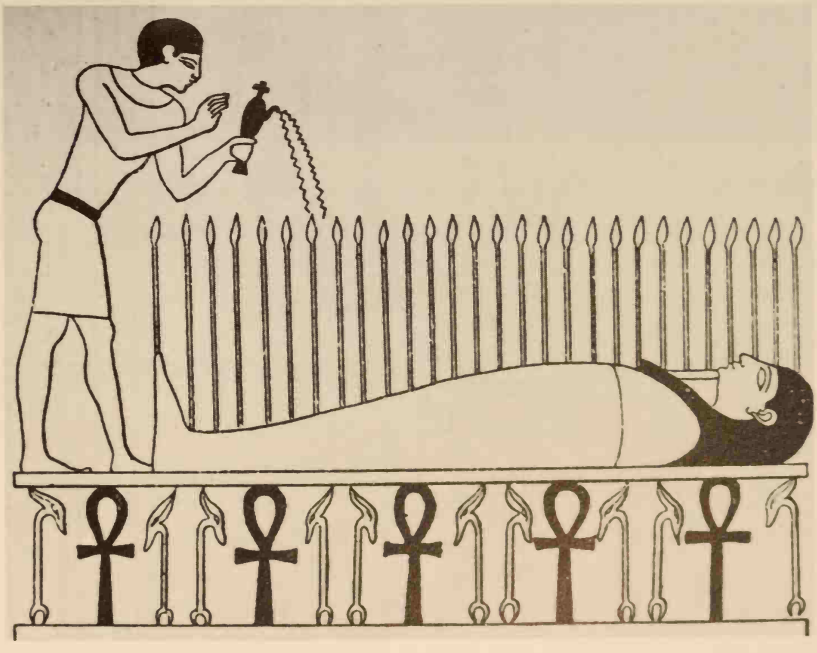

PLATE 73a. *Grain Growing from Corpse of Osiris*
From Budge, Osiris, *p. 58.*

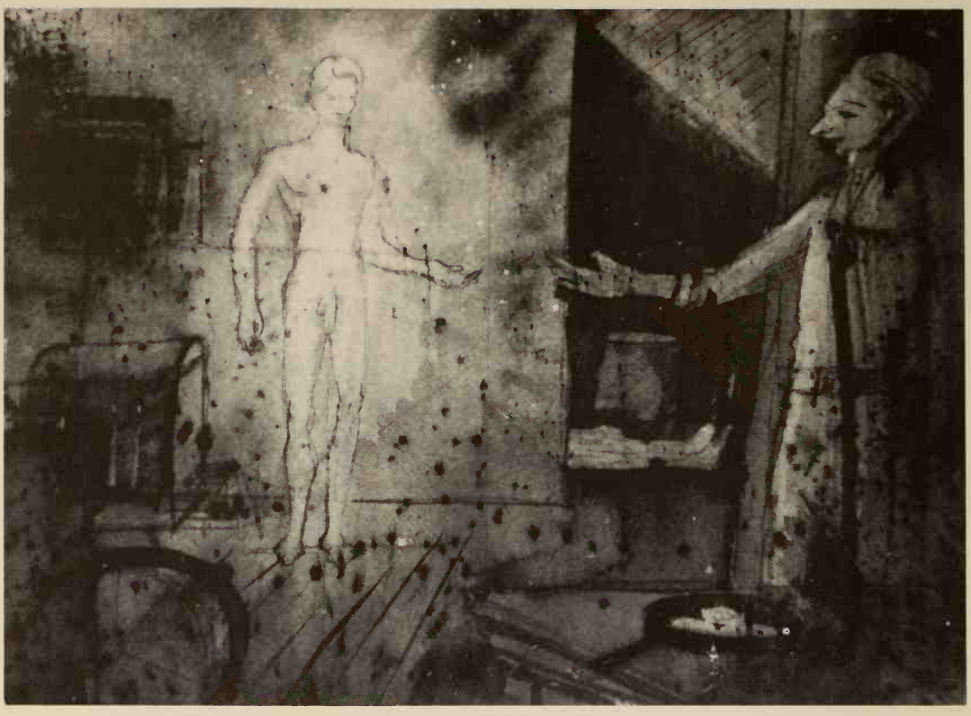

PLATE 74. *The Author Resurrects and Lives Again – The Old Man Dies*

The Author Resurrects and Lives Again – The Old Man Dies

Description: (from a dream) A very old man dies in the back room of a run-down antique shop. It is time for him to do so. At this, the corpse of a young man (B. R., my friend the author) resurrects and stands glowing with a large pen. I am impressed. Three fried eggs are in the frying pan.

Comment: This picture continues the same theme that has repeated itself in each picture since Picture 70 – namely, sunrise, the rebirth of the light. B. R., the author, is the Promethean fire-bringer of Picture 64 and he holds in his hand the phallic instrument of creativity and authorship, an allusion to the birth of inner *authority*. The three fried eggs "sunny-side up" suggest a triple sunrise that has "hatched" and is ready to be assimilated.

Spirit Companion linked to resurrection
Old man dying : God the Father / Son ?

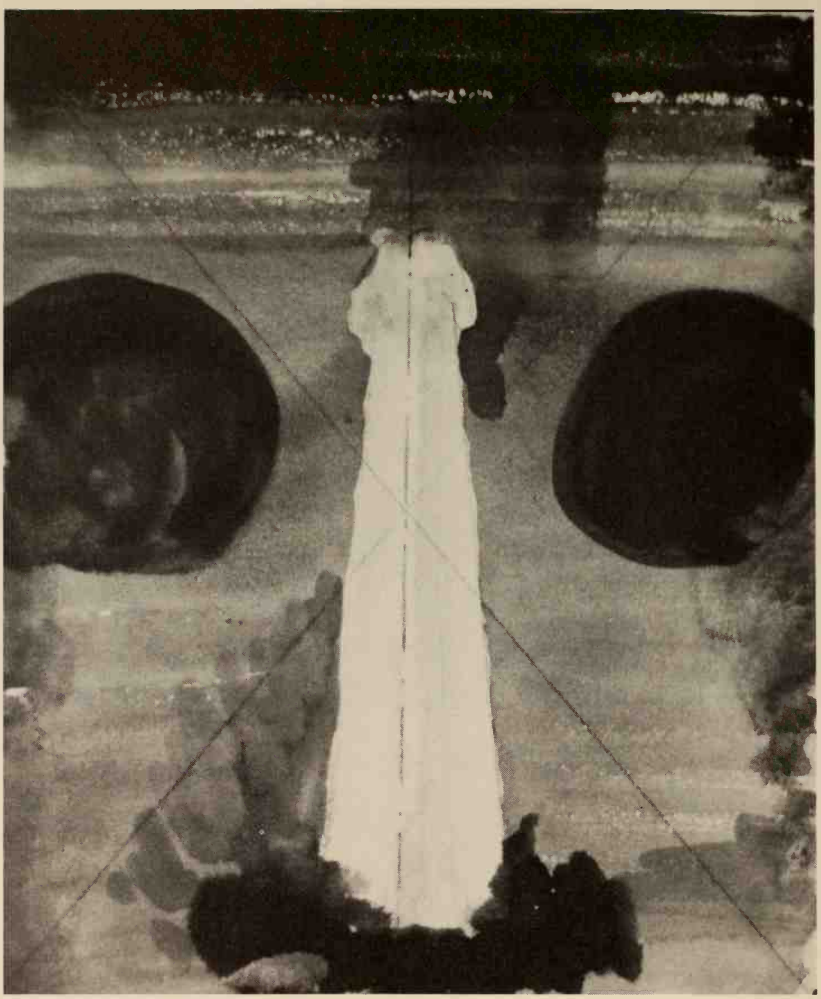

PLATE 75. *Pink Phallus and Two Balls*

Pink Phallus and Two Balls

Description: (from a dream) In the dream this was a painting on the wall.

Comment: This image is best understood as a sacred icon analogous to the Hindu lingam (Figure 75a). Mythologically, phallic symbolism is associated with Hermes, Pan, Dionysus, Attis, Osiris, Shiva, and others. Images of this sort from the unconscious, especially when they have an abstract, formal quality as in this case, point more to numinous archetypal energy than to personal sexuality, although the latter is not to be excluded. George Elder, an historian of religions, writes,

> *The phallus, like all great religious symbols, points to a mysterious divine reality that cannot be apprehended otherwise. In this case, however, the mystery seems to surround the symbol itself. We know, for example, that the phallus is important to many Greek Mysteries; but the ancients—keeping cultic secrecy—will not talk about it. Even modern Saivite Hindus who worship openly an upright cylinder rounded at the top and called* lingam *(Sanscrit for "phallus") are not always sure they are faced with an image of a sexual organ.*[68]

In order to protect the religious meaning of erotic images, the literal sexual reference is often denied—witness the "spiritual" interpretation of the *Song of Songs*. With the discovery that the unconscious has *two* layers, the personal and the archetypal, this either–or thinking is no longer necessary.

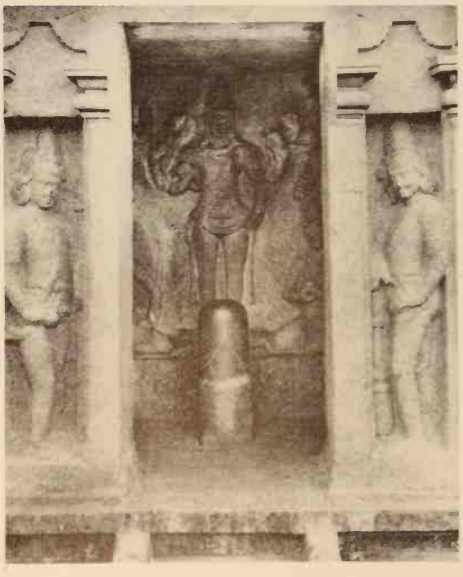

PLATE 75a. *The Sanctuary of the Lingam*
From Zimmer, The Art of Indian Asia, *plate 289.*

[68]George Elder, "Phallus," in *The Encyclopedia of Religion.*

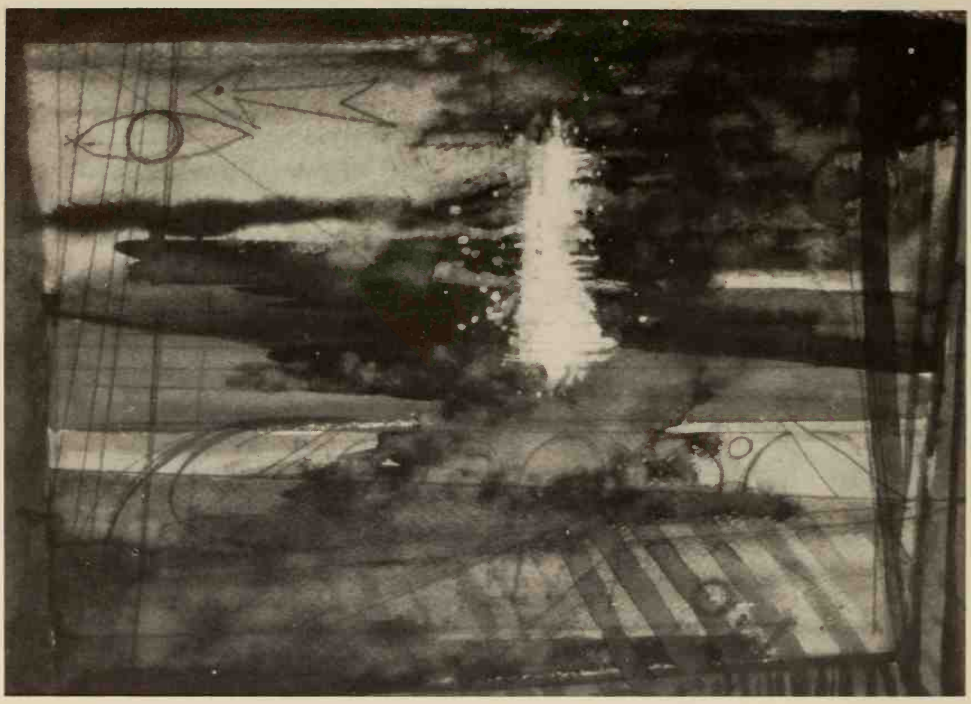

PLATE 76. *The Hotel in the Distance*

The Hotel in the Distance

Description: (from a dream) I see a hotel in the far distance. It is glowing. The night where I am is very, very dark. At least I have some place to head for. I am in a suburban neighborhood that is very hostile even though it looks innocent enough. I never finished this. It was not right. The hotel is much too large and too near. It should appear to be fifty or a hundred miles away. I associated this to the Celestial City in Bunyan's *Pilgrim's Progress*.

Comment: This picture expresses the theme of the guiding light and the haven at the end of the journey. An important feature of this kind of symbolism is that it conveys to the ego the conviction that his life does have a *goal* even though its exact nature remains obscure. The confusion about the distance suggests that the goal is somehow different from what the patient expects. He did, in fact, harbor the common erroneous notion that once he got himself straightened out there would be no further pain and conflict.

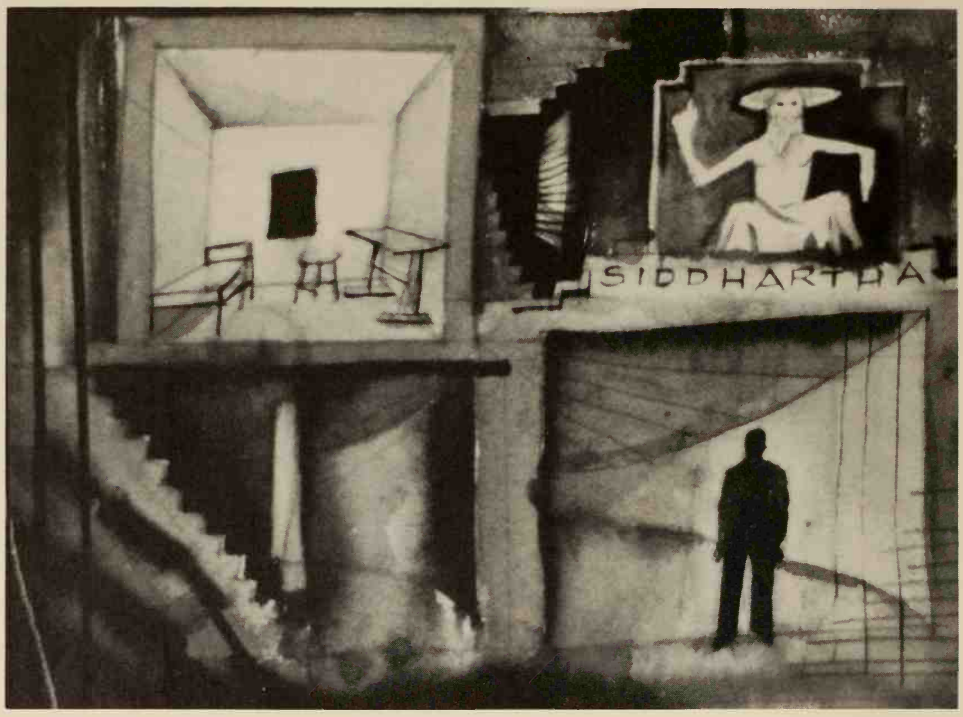

PLATE 77. *The Siddhartha Prison*

The Siddhartha Prison

Description: (from a dream) In the dream I was going to a prison called Siddhartha Prison. I understood this dream to tell me not to take a planned trip on my vacation but to do the opposite: to "go to prison" in my back room and introvert. The novel *Siddhartha* by Herman Hesse shows a man, perhaps like the one in the right upper quadrant, introverting and listening to the river (the unconscious). The bottom right is a subway passage and the bottom left the stairs up to the prison which is very much like my back room. I am going voluntarily to prison like King Lear. "Come, let's away to prison and take upon us the mystery of things." (*King Lear*, act V, scene 3, line 8)

Comment: Siddhartha is a name of the Buddha which means "he who has attained his goal." This continues the theme of the goal and shows it in a different light. Slavery and imprisonment are images that express one aspect of the ego's experience of the Self. Paul, for example, calls himself "a prisoner of Christ Jesus." (Phil. 1:1) The Self confronts us with what we *are*, no more no less, and strips us of countless agreeable fictions. The ego can no longer do what *it* wants and can no longer harbor flattering illusions about itself. To the vast majority of people, this experience is as intolerable as solitary confinement.

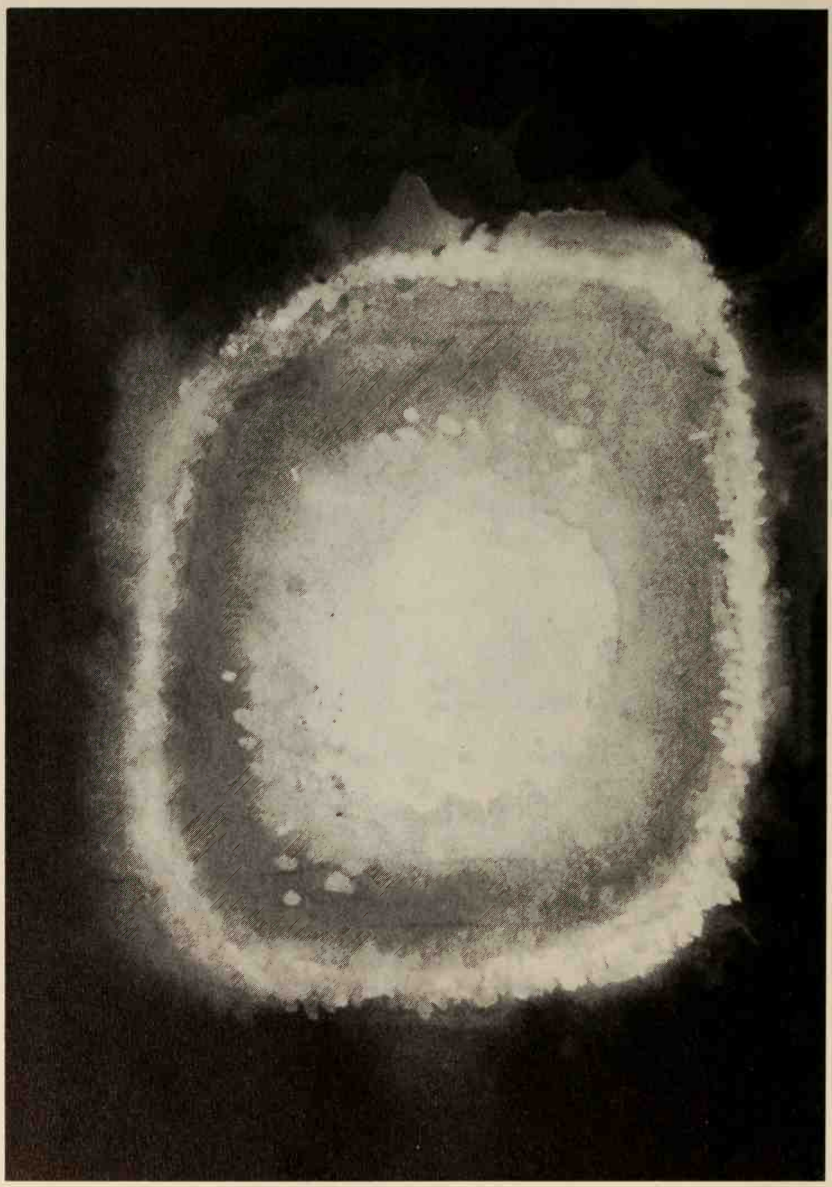

PLATE 78. *The Aureole of Light*

The Aureole of Light

Description: (from a dream) In the dream Dr. E has seen a vision of a shimmering aureole of light floating in darkness. He was excited about it and even awed. He said it meant that something of great importance would happen to me in the future. To me, this seems to presage the vision of the cloud (Picture 100). It also has the quality of the transpersonal star (Picture 99).

Comment: From out of the analytic process, personified by the analyst, comes the vision of the light that shines in the darkness of the unconscious. (John 1:5) The announcement of this vision and its meaning amounts to an annunciation: "The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee: therefore also that holy thing which shall be born of thee shall be called the Son of God." (Luke 1:35AV) This dream occurred on Christmas Eve, indicating the connection of the unconscious with the cycle of the year. It is not so much that the unconscious follows the religious calendar, but rather that the religious calendar derives from the unconscious.

PLATE 79. *Joan in a Green Silk Dress*

Joan in a Green Silk Dress

Description: (from a dream) Joan is an actress, the supreme extravert, a performance anima. In one dream she "used up all the air." She is akin to the pig woman (Picture 60), a harsh, brash, loud woman, a castrator. In the dream there was something wrong with her dress. The neckline had the wrong proportion and needed to be altered.

Comment: This dream came in the midst of a self-derogatory, negative anima mood in which the patient was feeling that the analysis was a failure. It is a kind of unconscious "back wash" following the highly positive previous picture. The dress associated to one worn by the mother. The picture thus demonstrates that the mood is caused by the anima, abetted by the mother complex. There is something wrong with the attitude of the mood; it is out of proportion and needs to be corrected.

PLATE 80. *Father Damien and the Leper Colony*

Father Damien and the Leper Colony

Description: (from active imagination) This is based on the experience of watching a television program about Father Damien, the priest who worked with joy among the lepers and thanked God that He had made him a leper, too. The leper colony is like a concentration camp. The brutalized child, "different" (Picture 4), is being liberated or given succor. The yellow flag signifies leprosy. This theme connects to other pictures of the concentration camp and jails (Pictures 77 and 96).

Comment: The patient had had an intense emotional reaction to the television program about Father Damien, which surprised him. The reaction indicated that he had a "leper complex." He was identified with the despised lepers, and the fact that someone, especially a "Father," could accept him was almost incredible. The experience with the personal father was largely responsible for the complex. He needed what the *I Ching* speaks of as a "setting right what has been spoiled by the father."[69] This can only be done by another father.

father rescue from past

[69]Baynes, *I Ching*, p. 76.

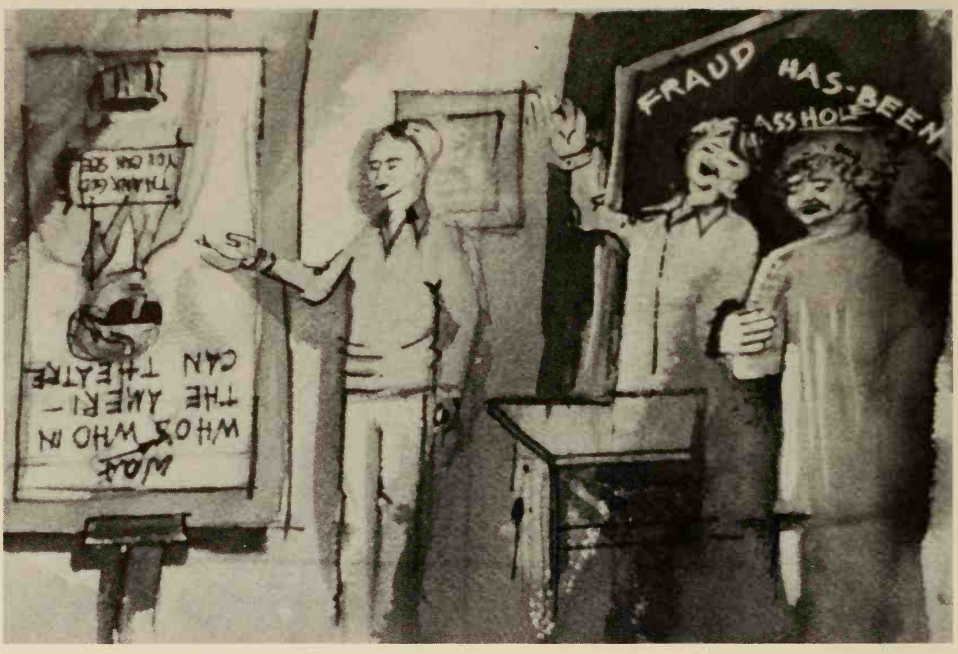

PLATE 81. *The Feeling of Fraudulence*

The Feeling of Fraudulence

Description: (from active imagination) I am giving a talk about an upside down painting. The audience mocks me for being a fraud, a "has been," for my failing eyesight. The painting is of myself as a blind man. The yellow sweater is a tie to leprosy.

Comment: This picture corresponds to an actual event in which the patient caught himself speaking to a group about a picture which he was holding upside down. He left profoundly humiliated by this mistake because he was ashamed of his failing eyesight and made every effort to hide it from others. The mockers in the picture are inner figures who are constellated by pretension and who will persist as long as the ego continues to "fake it" and to pretend to be other than it is. The theme of mocking is an aspect of the individuation process. It is a fiery ordeal that burns away all pretension and leaves only bedrock reality (Figure 81a).

PLATE 81a. *The Mocking of Christ*
From The Hours of Catherine of Cleves, *plate 19.*

PLATE 82. *The Death of My Mother*

The Death of My Mother

Description: A "trauma picture" that I delayed painting. The feeling is very accurate. The lonely cold hospital on a Christmas night, the clock, the black night outside, the intensive care unit—just as in the painting of the death of Noah (Picture 38), the sense of myself as a little boy. On the margin is written "the orphan boy."

Comment: The image of the "orphan" is a part of the individuation process. The projected version of the parental archetype must die before it can be experienced as an *inner* reality. The Philosophers' Stone was called "orphan."[70] On one of the faces of the Bollingen Stone, Jung carved this inscription in Latin (the sayings "are more or less quotations from alchemy"):

> *I am an orphan, alone; nevertheless I am found everywhere. I am one, but opposed to myself. I am youth and old man at one and the same time. I have known neither father nor mother, because I have had to be fetched out of the deep like a fish, or fell like a white stone from heaven. In woods and mountains I roam, but I am hidden in the innermost soul of man. I am mortal for everyone, yet I am not touched by the cycle of aeons.*[71]

[70]Jung, *Mysterium Coniunctionis, CW* 14, par. 13.

[71]Jung, *Memories, Dreams, Reflections*, p. 227.

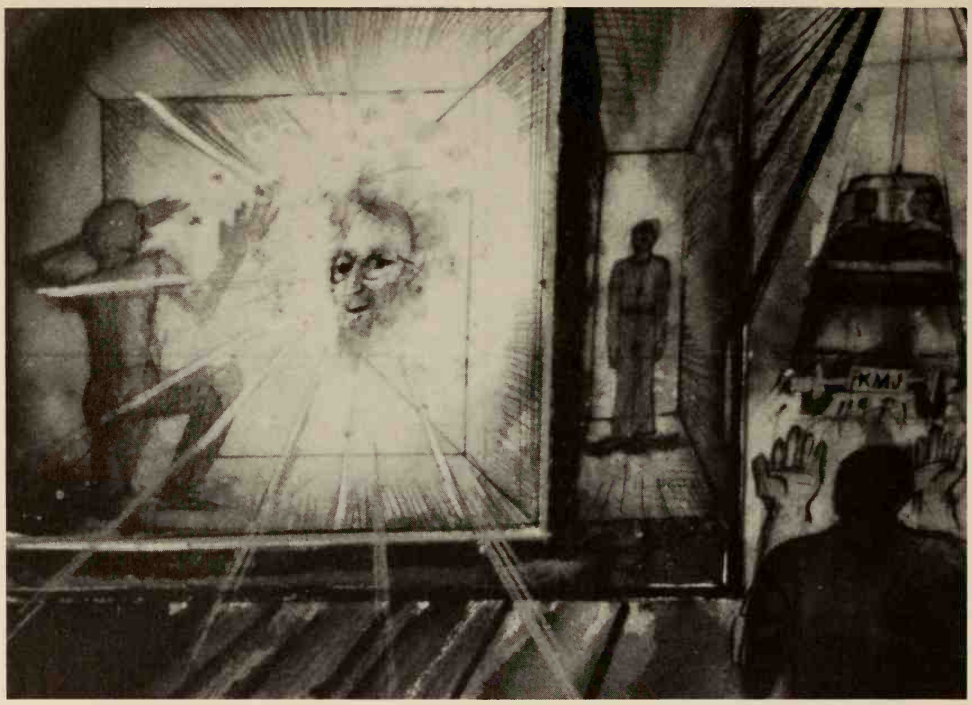

PLATE 83. *The Vacuum*

The Vacuum

Description: (from active imagination) The right side shows R leaving me in his red convertible with a new friend. In the middle is me in a vacuum. On the left is the appearance of Father Damien. This painting is to honor the idea that a vacuum is necessary to allow another quality to enter, that I am "compensated" for my loss. It ties in to the Siddhartha Prison picture (77).

Comment: This picture is a continuation of the orphan experience. The loss of his relationship with R evoked feelings similar to those following the death of his mother. It was more orphanhood. The dissolution of attachments based on unconscious dependence is necessary for full development. The redeeming encounter with the positive father archetype (Father Damien) can only occur when sufficient psychic "space" has been cleared to give room for it to manifest.

When half-gods go,
The gods arrive.[72]

[72]Ralph Waldo Emerson, "Give All to Love."

PLATE 84. *The Baby Devil and the Baby Saint*

The Baby Devil and the Baby Saint

Description: (from active imagination) This is an attempt to get to the root of the foundation of the shadow. The baby devil is thrown into the toilet. The good boy is the shadowless saint who is pleasing the father. The lighting here is meant to suggest a performance, an act, the beginning of the persona. The light is to look like footlights.

Comment: This represents what happens to a greater or lesser extent in the early development of every child, namely, the separation of the shadow and the persona. Although social factors activate this separation, its basic pattern is an intrapsychic archetype. Devilish behavior is both a cause and a consequence of interpersonal rejection. Similarly, agreeable compliance to social expectation is both a natural inclination and a consequence of the rewards bestowed on such behavior. The classic examples of this pattern are Cain and Abel, one accepted by God, the other rejected. Interestingly, the accepted "good" one dies young, whereas the rejected one lives a long life at the price of being stigmatized as evil.

PLATE 85. *Backstage, the Rescue of the Child; Onstage, the Act*

Backstage, the Rescue of the Child; Onstage, the Act

Description: (from active imagination) This is meant to show the "performance syndrome." Onstage is a jail with a Nazi who has a gun. Backstage, the shadow area, the child different is in a trash can (like the toilet) and Father Damien is helping him out. This is the grownup version of the previous picture.

Comment: This picture speaks for itself. The fact that a rescue is taking place backstage (in the unconscious) means that the whole dissociated structure is on the verge of dissolution. To have such a clear picture of the performance syndrome indicates that it cannot survive much longer.

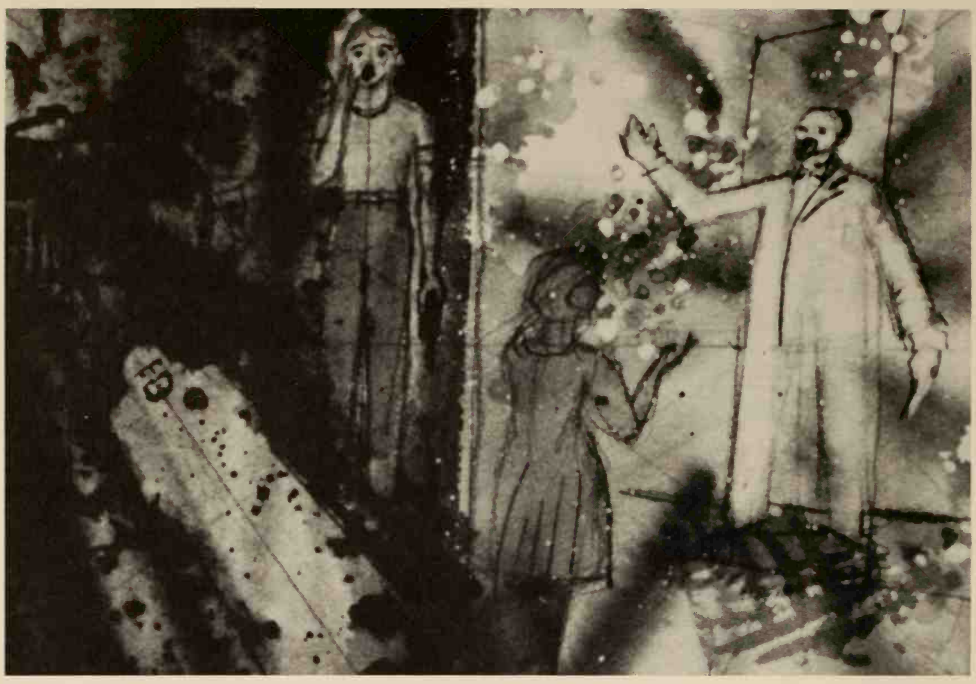

PLATE 86. *The Death of Pavarotti, the Rebirth of Pavarotti*

The Death of Pavarotti, the Rebirth of Pavarotti

Description: (from a dream) In the dream I had inexplicably shot Pavarotti and he was dead (left side). Then he is resurrected (on the right) in a white suit, singing, all color and joy. He is to be married.

Comment: The patient had the following association to Luciano Pavarotti, the popular tenor:

> *A wonderful, open, sunny singer . . . a force of nature, so large, so good, so famous. Orpheus keeps coming to mind. How could the Furies resist that voice? . . . There is something childlike about Pavarotti. He is not a "grownup." The pleasure and the joy. That's it!* Pavarotti's essential quality is joy of living . . . *Pavarotti is Dionysian too.*

The figure of Pavarotti is a modern embodiment of Dionysus-Orpheus. He relives their pattern of death and rebirth which symbolizes the process of libido transformation. By means of increasing self-knowledge, the desirousness of unregenerate man undergoes mortification and is reborn out of wholeness. The image of the *omnes colores* accompanies the resurrection and will reappear in later pictures. The white suit of resurrection corresponds to "they which came out of the great tribulation, and have washed their robes, and made them white in the blood of the Lamb." (Rev. 7:14AV) The marriage is a reference to the *coniunctio*.

PLATE 87. *Drowning the Cat and the Toilet to Infinity*

Drowning the Cat and the Toilet to Infinity

Description: Drowning the cat on the left is pleasing the father, being the good boy, treating something precious to me as though it were shit. The boy has in his other hand a star, which he will throw away too. In the background is a picture of a "Sunday School Jesus," sentimentalized, and also a "star" chart for rewarding the good boy. The blue toilet on the right comes from a dream in which I see a turd falling down into infinity. In the depths is a star. This links to the toilet in Picture 13. The star can be downward in space as well as up. The two cats are my two cats who mean so much to me and who bring such pleasure and joy to life.

Comment: This picture continues the theme of death and rebirth. The cat, representing natural instinct and "joy of life," is killed in the personal life and reborn in the transpersonal. Likewise the star dies and is reborn in the depths. The star was an important image to Paracelsus, whose doctrine Jung summarizes in these words.

> *The point is most akin to the nature of light, and light is a* simulacrum Dei. *Just as the firmament was created in the midst of the waters above and below the heavens, so in man there is a shining body, the radical moisture, which comes from the sphere of the heavenly waters. . . . The shining body is the* corpus astrale, *the "firmament" or "star" in man.*[73]

Not only the animal side of man but also his "celestial" side must be lost in order to be found again on a new level. The words of Paul apply: "It is sown in corruption; it is raised in incorruption: It is sown in dishonour; it is raised in glory: It is sown in weakness; it is raised in power: It is sown a natural body; it is raised a spiritual body." (I Cor. 15:42–44AV)

[73]Jung, "Paracelsus as a Spiritual Phenomenon," *CW* 13, par. 188.

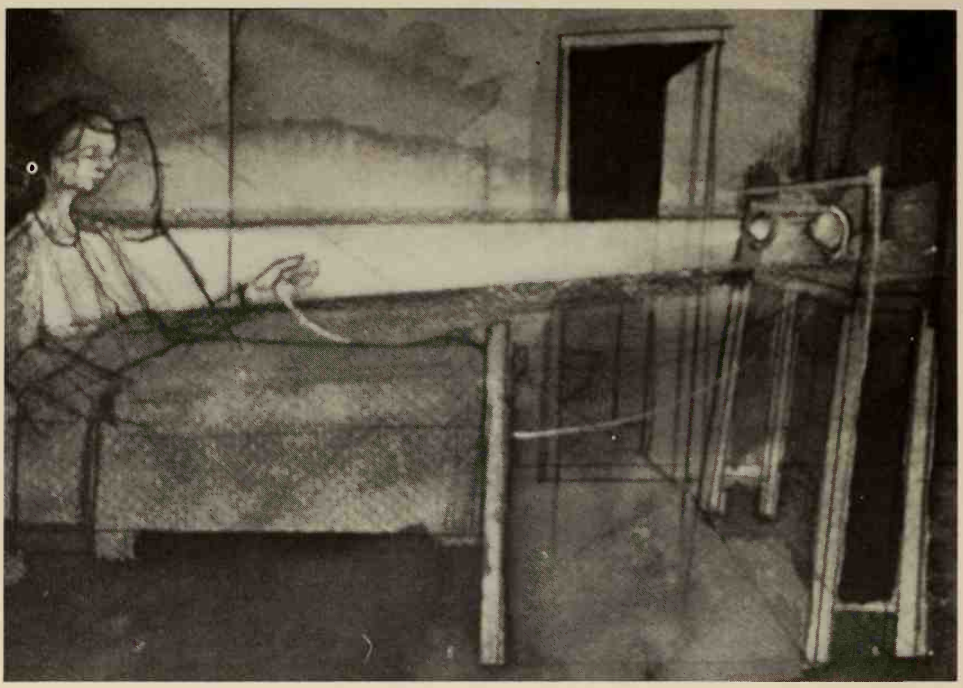

PLATE 88. *Helping to Cure Myself of Cancer*

Helping to Cure Myself of Cancer

Description: (from a dream) This is a really important picture to me. In the dream I was in a hospital bed operating a machine that was curing my cancer. There is a cord that connects to the machine which has two cones. The machine emits light in the three primary colors and I control the dosage. The hospital room feels like another expression of the Siddhartha Prison (Picture 77).

Comment: This picture represents the healing effects of active imagination which the patient had recently begun to take seriously.[74] It was active imagination that ultimately cured him. Cancer represents life energy, unlived life, which is dissociated from the unified pattern of the organism as a whole. It is wild renegade life that proliferates chaotically, Dionysian energy that is dissociated and disconnected from central regulation. Active imagination builds a bridge to that split-off energy. It provides a conscious access for the irrational to enter the ego. The *two* cones of the machine indicate that the treatment involves exposure to the opposites.

[74]For a description of this process, see Jung, *Mysterium Coniunctionis*, *CW* 14, par. 706.

PLATE 89. *Redeeming Old "Trash," New Trash—Dawn*

Redeeming Old "Trash," New Trash–Dawn

Description: (from active imagination) I remember the veterans coming back from Vietnam throwing their medals into a trash can on the Capitol steps–very moving. What do these rewards mean? In the trash can are my press reviews, my high school award, my entry in *Who's Who*. Out of that same trash can comes the redeemed child. In the trash can now are the "fruits" of serving the collective and denying the self. It is dawn, a new day.

Comment: This is a picture of *enantio dromia* (*enantio* meaning opposite, *dromos* meaning running). What was previously rejected is now valued and what was previously valued is now rejected. There is a swing of the pendulum between the opposites and not yet a reconciliation. The patient so overvalued collective approval that he must go through the experience of depreciating it before the opposites of inner and outer, individual and collective can be reconciled.

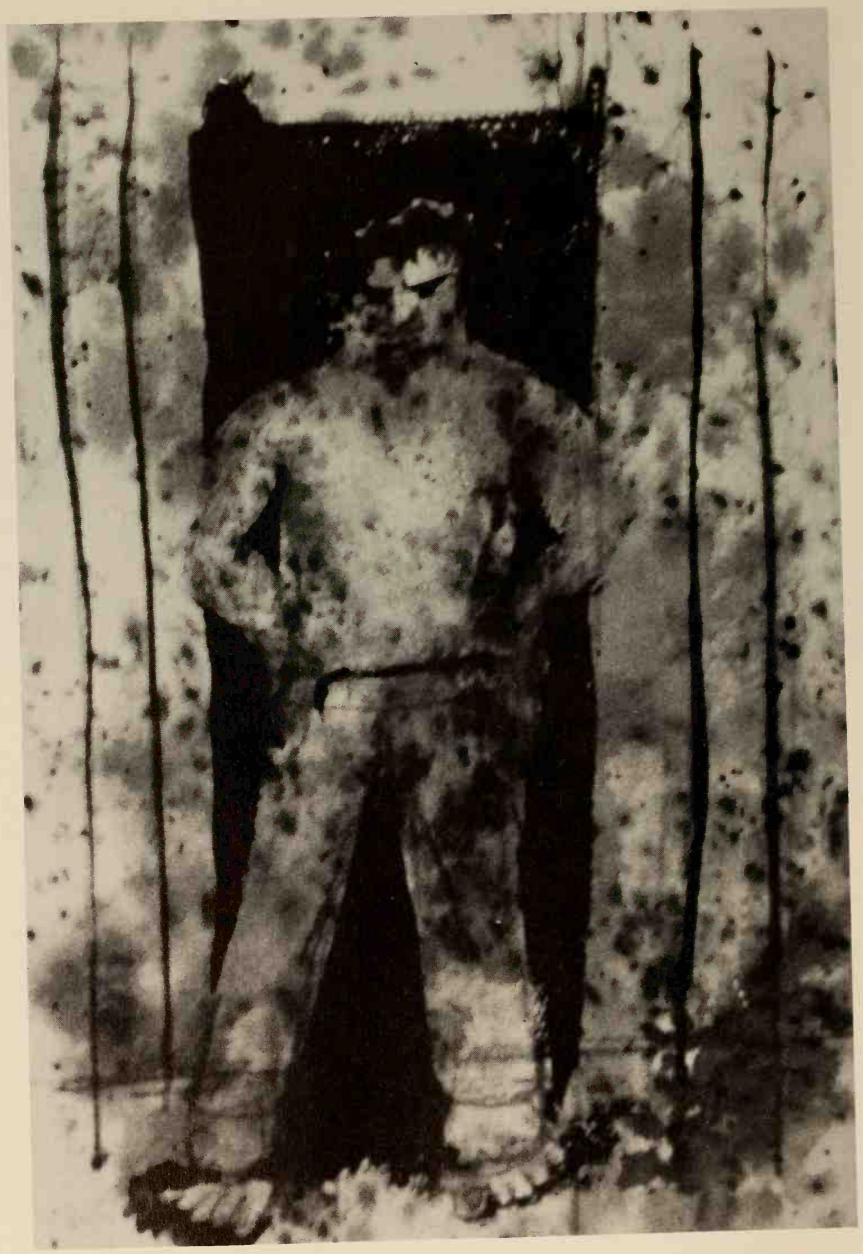

PLATE 90. *Wildness*

Wildness

Description: (from a dream) In the dream there was a fence spattered with all the colors. A black boy was nearby and I had the thought, "Now I know the meaning of wildness." I associated this with a black man that I had seen one day at a factory where pigment was packaged. He was very black and sweating and the colors of the rainbow stuck to him—very striking in the bright, summer sun.

Comment: This is an image of the Dionysian depths of the psyche, life energy as all the colors of the rainbow in wild scattered profusion. Its chaotic aspect is controlled by the fact that it appears on a fence, a limiting structure. The theme of the *omnes colores* (all colors), often symbolized by the peacock (Figure 90a), is important in alchemy. Jung writes,

> *The "omnes colores" are frequently mentioned in the texts as indicating something like totality. They all unite in the* albedo *(whitening), which for many alchemists was the climax of the work. The first part was completed when the various components separated out from the chaos of the* massa confusa *were brought back to unity in the* albedo *and "all became one." Morally this means that the original state of psychic disunity, the inner chaos of conflicting part-souls which Origen likens to herds of animals, becomes the "vir unus," the unified man. Eating the peacock's flesh is therefore equivalent to integrating the many colours (or, psychologically, the contradictory feeling-values) into a single colour, white.*[75]

PLATE 90a. *Peacock in the Vessel*
From Trismosin, Splendor Solis, *1582.*

[75]Jung, *Mysterium Coniunctionis, CW* 14, par. 388.

PLATE 91. *Childhood, Opera in the Attic; Today, the Big Theater*

Childhood, Opera in the Attic; Today, the Big Theater

Description: (active imagination) On the left as a boy I am playing in the attic with a model staged of the final scene of Wagner's *Die Walküre*—the Valkyrie rock in which Brunhilde is put to sleep, the fire is starting. There is a phonograph playing an old record. The attic is full of magic things discarded, books and records, etc. I am alone and very happy. On the right side it is today. I am in my pajamas (sleeping clothes) painting in my back room with my beloved cat who is something of a familiar. He loves to be around when the muse is present or when there is creative action. I am painting an image of Martin Luther King and his wife who is very pregnant in the red dress that came from an important dream. Through the square window of this room (my *temenos*) comes the rainbow light (see Picture 88). I think there is a parallel between the activity of my youth and today. There is a family plaque of Lincoln on the wall relating to the Martin Luther King dream.

Comment: This picture likens the imaginative play of childhood to the active imagination being done by the adult. An individual is often marked from childhood as one who will be required to fulfill the process of individuation. This destiny is revealed by the content and quality of the child's creative fantasy, usually done alone and in secret. Jung's childhood fantasy is an excellent example.[76] An alchemical text says, "There are but a few stocks that are fitted to inoculate the grafts of this science on. They are mysteries uncommunicable to any but the adepti, and those that have been devoted even from their cradles to serve and wait at this altar."[77] The play in the attic shows the anima (Brunhilde) submitting to the sleep-spell from which she shall be awakened 25 years later by analysis. The "clouds of glory" which surround childhood sadly must disperse and "fade into the light of common day."[78] "Morning knowledge" must be replaced by "evening knowledge."[79] But, as Jung says, the day comes "on which man returns to God and receives anew the light of the *cognitio matutina* (morning knowledge). And this day has no evening."[80]

[76]Jung, *Memories, Dreams, Reflections*, p. 80f.

[77]See Edinger, *Ego and Archetype*, p. 294f.

[78]Wordsworth.

[79]Jung, "The Spirit Mercurius," *CW* 13, par. 301.

[80]Ibid.

PLATE 92. *Forgiving Betty; Not Forgiving My Father*

Forgiving Betty; Not Forgiving My Father

Description: The left side is from a dream in which Betty, a young acquaintance, asks me to help her up. I agree immediately and do so. The significant association to her is that her father had died recently. On the right side is pictured the fact that I cannot yet forgive my father. The colors are cold and dark for this negative and frozen position. When my mother told me, "You know I did the best I could," I believed her and that was a great relief. This picture shows that the situation is not the same with the father.

Comment: As in Picture 47 the anima is receiving assistance from the ego (Brunhilde is being awakened). This corresponds to forgiving the mother. It is not yet possible with the father. Authentic forgiveness cannot be willed, it only comes with the full assimilation of the traumatic complex. Until then, bitterness and resentment poison the wells of human feeling.

PLATE 93. *The Three-Way Mirror—I Am Being Strangled*

The Three-Way Mirror—I Am Being Strangled

Description: (partly from a dream) On the left is my father reflected in one wing of the mirror, cold and unfeeling with the Ku Klux Klan, white supremacists and death on his side. On the right is a black man. On the black man's side is color, Dionysus, and life. In the center is me with the black man threatening to strangle me from the rear.

Comment: This picture "reflects" on the problem posed by the previous picture—resentment toward the father. After painting the previous picture, the patient attempted to come to terms with his resentment by having a lengthy dialogue in active imagination with his father. That dialogue was a "reflective" process. It was urgently needed since his unassimilated negative reactions were threatening to strangle him. The outcome was that the patient found his feeling for his father and thereby achieved a new level of acceptance of the latter's frail human reality. Thereby a certain reconciliation was achieved between the opposites in this picture: black and white, life and death.

PLATE 94. *Black Dionysus Releases Me from Stage Prison—Pentheus Dead (Decapitated, Dismembered)*

Black Dionysus Releases Me from Stage Prison – Pentheus Dead (Decapitated, Dismembered)

Description: In the background is the cave of Christ, the stone rolled away, a glorious day is beginning. This might be called a "wish picture," synthesizing the themes of the black man, the white supremacist (Pentheus), the theater (the performance attitude) as a prison. It shows a release from the situation represented in the previous picture. The splendid yellow sky relates to the "Tiger Lilies to God" (Picture 54).

Comment: This image derives from Euripides's *Bacchae*. In that play Pentheus, the King of Thebes, who was hostile to Dionysus and his rites, had imprisoned a stranger who turned out to be Dionysus himself. Dionysus frees himself and in reprisal lures Pentheus into eavesdropping on the ecstatic Maenads. They discover him and in their divine frenzy decapitate and dismember him. Thus the opponent of Dionysus suffers the fate of the God – dismemberment. Dionysus represents a transpersonal psychic dynamism that dissolves the boundaries of the ego (*solutio*) and transforms the personality for good or ill. He personifies spontaneity and inspiration from the unconscious which brings creativity or madness. This dynamism is particularly important for the creative artist. It is the source of his inspiration and also of his greatest danger. Jung says,

> *Inasmuch as you say these creative forces are in . . . me . . . you cause an inflation, because man does not possess creative powers, he is possessed by them. . . . If you know you are creative and enjoy being creative, you will be crucified afterwards, because anybody identified with God will be dismembered. An old father of the church, the Bishop Synesius, said that the* spiritus phantasticus, *our creative spirit, can penetrate the depths or the heights of the universe like God, or like a great demon, but on account of that he will also have to undergo the divine punishment, and that would be the dismemberment of Dionysus or the crucifixion of Christ.*[81]

The patient, however, was not identified with his creativity, but rather was quite out of touch with it. It had been imprisoned by an inner Pentheus. Now it is released.

[81] Jung, *Nietzsche's Zarathustra*, vol. 1, p. 57f.

PLATE 95. *Performing for Dr. Edinger*

Performing for Dr. Edinger

Description: I am performing with all my dreams and pictures for the approval of Dr. E. Dr. E is applauding vigorously. It is a prison for me. On the wall in cracked glass frames are pictures of my father and X (a tyrannical authority figure), people to please in the past. On the wall over Dr. E is Jung. This picture resisted coming into the light. The performance attitude goes on in a new guise, doing the right thing for the wrong reason.

Comment: This is the shadow side of the transference just as Picture 26 represented its positive side. Analysis as a prison corresponds to the Siddhartha Prison (Picture 77). As long as the Self is projected, one is the prisoner of the person carrying the projection. The patient would never have done all this work on his own. He needed the intermediary stage of being able to do it for the analyst. But when that stage has run its course, doing things for the analyst becomes first disagreeable and finally intolerable.

patriarchal theme underneath

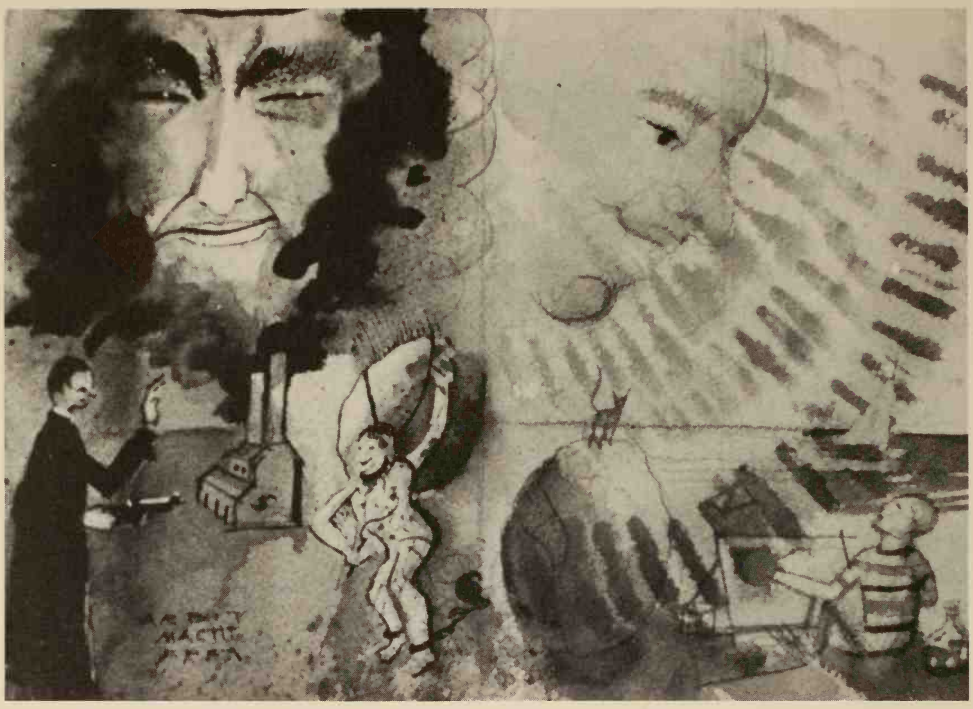

PLATE 96. *The God of the Concentration Camp – The New God*

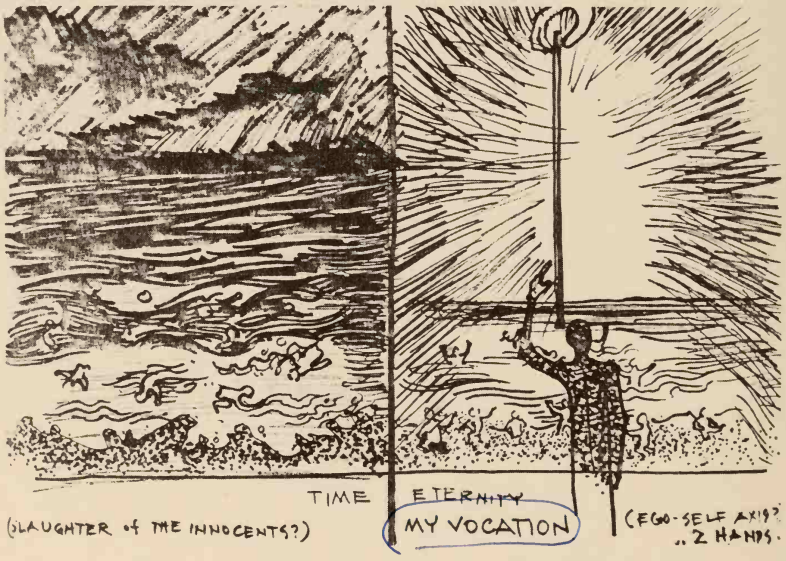

PLATE 96a. *Dream Picture: Dead Babies, Happy Playing Babies*

The God of the Concentration Camp – The New God

Description: The left side has the old situation, carrying a stone, flagellating myself, and smiling for the pistol-carrying priest in a concentration camp. Above, the terrible God glowers down. The smoke of the ovens rises to form a black aureole. The motto *Arbeit macht Frei* (Freedom through labor) is on the ground. This was the motto in the camps. It refers to my "industry syndrome." On the right I'm putting down the stone and leaving the prison. I can be in a better, more creative place. The colors used here are the "secondaries," orange, magenta and blue-green. These are "shadow colors," rather vulgar, but they look fine here. They are the colors of the black man. God is no longer a dead white Puritan face but a black man who has something very important to do with creativity. The right side could be called a wish painting. The left side I know was reality.

Comment: This picture shows the two sides of the Self side by side, but they are not yet integrated. Individuation has two aspects. It is simultaneously the *longissima via*, the heaviest burden, the darkest night, and also *ludus puerorum*, childlike, innocent play in the sunlight. It is exceedingly difficult to unite these opposites. Jung says,

> *The one-after-another is a bearable prelude to the deeper knowledge of the side-by-side, for this is an incomparably more difficult problem. Again, the view that good and evil are spiritual forces outside us, and that man is caught in the conflict between them, is more bearable by far than the insight that the opposites are the ineradicable and indispensible preconditions of all psychic life, so much so that life itself is guilt.*[82]

In a later picture from a dream outside this series, the same theme expressed itself again. In the dream he saw an appalling beach scene (Figure 96a): hundreds of newborn babies, presumably dead, tossed about in a stormy sea. Somehow he knew or was commanded not to turn away from this scene but "to dream it on." Then miraculously the scene changed. Now, to his delight the little bodies were alive and playing happily in the water and the sky had lightened. He was astounded. He asked himself:

> *Have I done this? Has my "dreaming the dream on" caused this to happen? Have I some role of importance to play that affects the fates of many people? As I asked these questions the sky lightened even more, a radiance, a glowing luminosity pervaded the whole atmosphere and a very long vertical piece of wood appeared. . . . I was holding this up by grasping it with one hand and there was a sense of another hand from the sky which had put the wood there. . . . I was deeply drawn into the mystery and knew that I was integral to some aspect of a divine plan.*

[82]Jung, *Mysterium Coniunctionis*, *CW* 14, par. 206.

phallic symbol = vocation ?

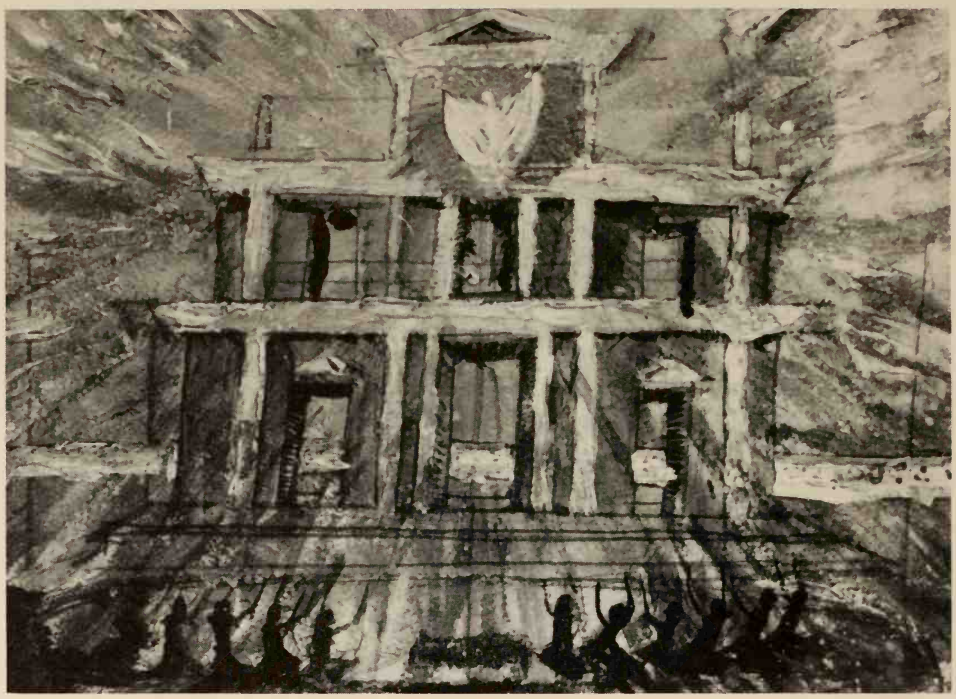

PLATE 97. *The Restoration of the Temple of Dionysus*

The courage consciously to face the opposites has united and transcended them and established a connection between heaven and earth, the ego-self axis.[83]

The Restoration of the Temple of Dionysus

Description: (from active imagination) This is a response to the painting of several years ago (Picture 67). In that dream I was told that "the temple of Dionysus must be restored." This felt like the time to feel my way into Dionysus. The women are prostrating themselves at the end of Euripides's *The Bacchae*, with Dionysus on the top level of the *skene* house. In the background is the sea. The image is partly inspired by Nietzsche's description of the power of Dionysus. This speaks to the question of "What is my relationship to my art?"

Comment: This picture culminates the symbolism of Dionysus in this series. It signifies the achievement of a *religious attitude*, not fully realized yet, but an event registered by the unconscious. The passage from Nietzsche reads as follows:

> *Under the charm of the Dionysian not only is the union between man and man reaffirmed, but nature which has become alienated, hostile, or subjugated, celebrates once more her reconciliation with her lost son, man. Freely, earth proffers her gifts, and peacefully the beasts of prey of the rocks and desert approach. The chariot of Dionysus is covered with flowers and garlands; panthers and tigers walk under its yoke. Transform Beethoven's "Hymn to Joy" into a painting; let your imagination conceive the multitudes bowing to the dust, awestruck—then you will approach the Dionysian. Now the slave is a free man; now all the rigid, hostile barriers that necessity, caprice, or "impudent convention" have fixed between man and man are broken. Now, with the gospel of universal harmony, each one feels himself not only united, reconciled, and fused with his neighbor, but as one with him, as if the veil of māyā had been torn aside, and were now merely fluttering in tatters before the mysterious primordial unity.*[84]

[83]See Edinger, *Ego and Archetype*, p. 37ff.

[84]Nietzsche, "The Birth of Tragedy," p. 37.

PLATE 98. *Dr. Edinger in a Rowboat – Me in a Rowboat – The Ocean Liner – The Night Sea Voyage*

Dr. Edinger in Rowboat – Me in Rowboat – The Ocean Liner – The Night Sea Voyage

Description: An attempt to picture how it feels to be almost alone on the night sea with the great and powerful "collective" liner sailing away. Dr. E is my only contact. He points to a lone star that I am to follow. The water is dangerous. There is a floating mine and also submarines. This was to conjure up the picture of pushing off from the state of dependence on Dr. E and trying to follow the guidance of my star by myself. It is something of an answer to the performance picture (95).

Comment: This picture speaks for itself. The ocean liner was associated to the *Titanic* and to the "Ship of Fools" (Figure 98a).

PLATE 98a. *Bosch: Ship of Fools. The Louvre, Paris.*

PLATE 99. *Alone on the Night Sea – The Star*

Alone on the Night Sea – The Star

Description: This is the next frame in the sequence, following the previous picture. I have pushed off from Dr. E and the liner has vanished. The star is very, very important now.

Star & Vocation?

Comment: The star is a powerful image of one's transpersonal, individual destiny and identity. It was thought in antiquity that a new star was born in the heavens when a new life was born on earth, e.g., the Star of Bethlehem at the birth of Christ. Wordsworth uses this image.

> *Our birth is but a sleep and a forgetting;*
> *The Soul that rises with us, our life's Star,*
> *Hath had elsewhere its setting,*
> *And cometh for afar;*
> *Not in entire forgetfulness*
> *And not in utter nakedness,*
> *But trailing clouds of glory do we come*
> *From God, who is our home.*[85]

[85]William Wordsworth, "Ode on Intimations of Immortality from Recollections of Early Childhood."

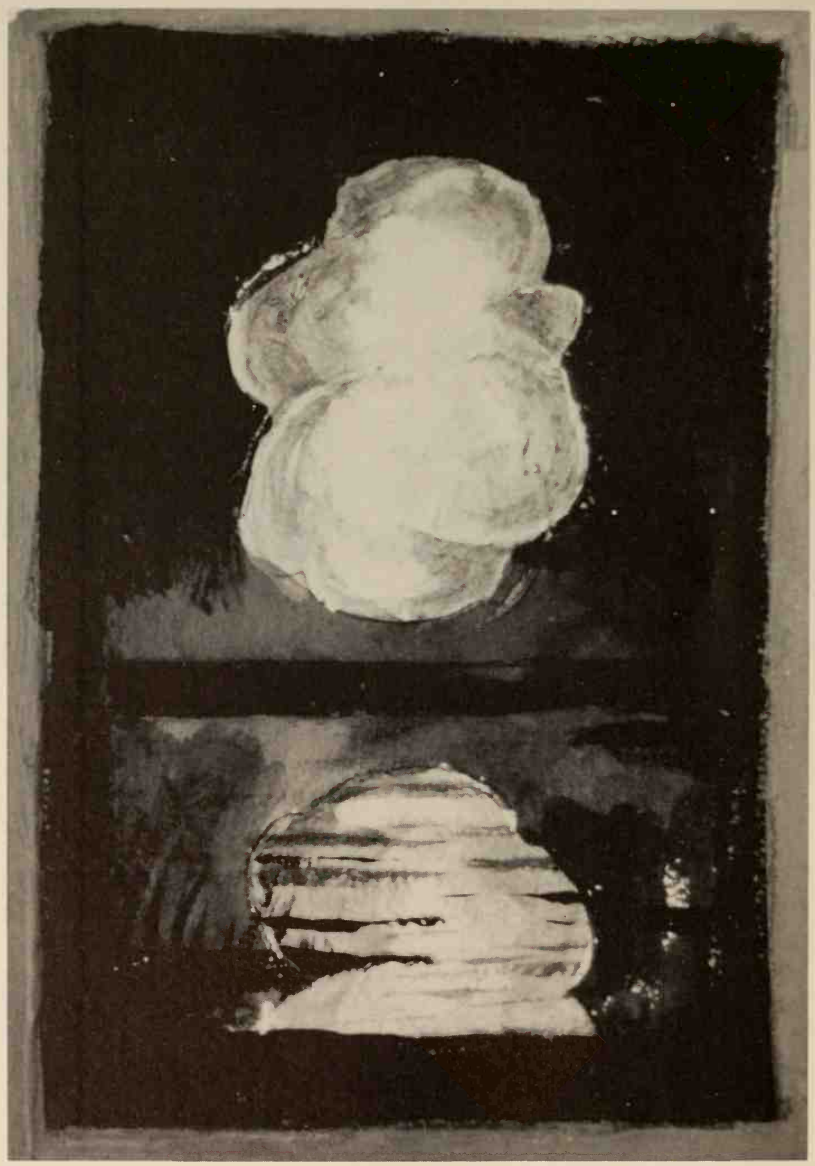

PLATE 100. *The Luminous Cloud*

The Luminous Cloud

Description: (from a dream) In the dream I saw a luminous cloud at night, reflected in a pond in East Hampton. It symbolized the new guiding principle. An "East Hampton" sign which was broken symbolized the old guiding principle. This is another version of the star in the night rowboat (Pictures 98 and 99).

Comment: The cloud is a classic image of the *numinosum*. Zeus was represented as seated on a cloud. For the Israelites in the wilderness, "The Lord went before them by day in a pillar of cloud to lead them the way; and by night in a pillar of fire, to give them light." (Exodus 13:21 AV) Yahweh came to Moses in a cloud on Sinai. "The cloud covered the mountain; and the glory of Yahweh settled on the mountain of Sinai; for six days the cloud covered it, and on the seventh day Yahweh called to Moses from inside the cloud." (Exod. 24:15–16 Jer.) When Solomon's temple was completed, the Ark of the Covenant was placed in it and "the cloud filled the Temple of Yahweh . . . the glory of Yahweh filled Yahweh's Temple." (I Kings 8:10 Jer.) A cloud "overshadowed" Mary at the Annunciation. (Luke 1:35) And at the Transfiguration, "a bright cloud covered them with shadow, and from the cloud there came a voice." (Matt. 17:5 Jer.) And finally, in *Revelation* the coming of the apocalyptic Christ is described in these words: "Behold a white cloud, and upon the cloud one sat like unto the Son of Man, having on his head a golden crown, and in his hand a sharp sickle." (Rev. 14:14)

PLATE 100a. *God in a Cloud Guides the Alchemist*
From C. G. Jung, Psychology and Alchemy, *figure 136.*

PLATE 101. *Failing to Please Dr. Edinger*

Failing to Please Dr. Edinger

Description: (expression of a mood) I am leaving the analytical hour under an explosion of blackness. The picture is torn diagonally. In the previous analytical hour I had not pleased Dr. E or so the feeling was, and I felt like a little child rejected. Darkness came over me. It felt like an eclipse. This motivated a dialogue in active imagination with Dr. E about dependence. I really spit out a lot of hidden stuff. Dr. E commented on that, saying, "Now you are really getting down to it." The theme (among others) seems to be getting free of the dependent transference. This experience felt like a real throwback. The good boy had done his work so faithfully and what thanks does he get?

Comment: This picture was followed by a long dialogue in active imagination in which was expressed many accumulated complaints and resentments against the analyst. The effect of the dialogue was to promote the withdrawal of an authority-projection upon the analyst. The latter's frailties and limitations become acceptable to the extent that the patient is connected consciously with his *inner* authority.

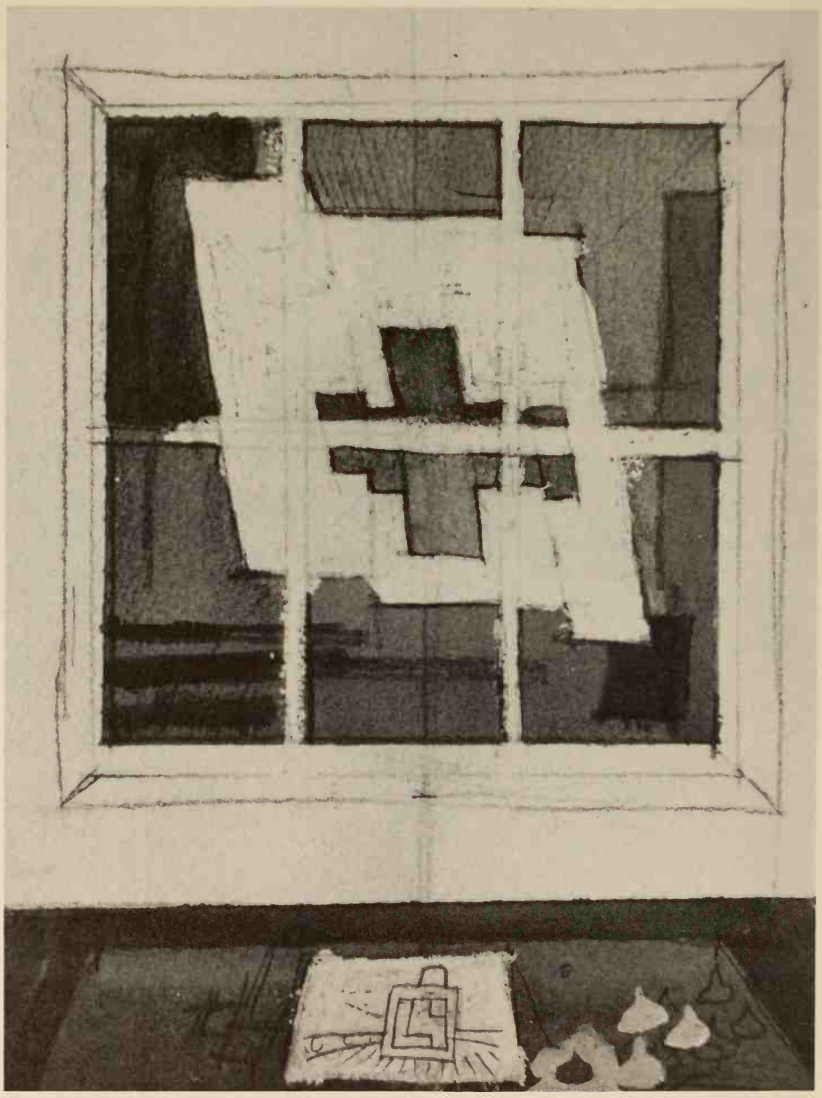

PLATE 102. *The Red Cross Flag at the Window*

The Red Cross Flag at the Window

Description: (from a dream) In the dream I was doing some work at my desk which associated to an intended vacation trip. The dream conveyed the feeling that I should stay here and work on the inner life. The flag was a magical image that had much more reality and appeal than the trip. I felt that it was akin to the cloud. In the lower right corner are chocolate Hershey "kisses," payment in instant gratification.

Comment: We have learned from Jung that the cross is the basic feature of the mandala, the symbol of the center and totality of the psyche. He says, "There is an extraordinary universality in the cross symbol, a never-failing mystical power, one may call it psychic, which again and again expresses a primordial psychic fact in man."[86]

> *It seems to have been one of the most original intuitions of man that the right form to express the source of mana (energy) would be the cross. Plato says in the* Timaeus *that when the Demiourgos created the world, he divided it into four parts, and then he sewed them together again, four seams in the form of the cross (Timaeus 36B) . . . Pythagoras . . . says that the fundamental number is four, the* tetraktys *. . . In Egypt . . . Horus, the rising sun, has four sons. One finds the four in the paradise legend where four rivers flowed out of Eden—the source of life. So since four is one of the primitive numbers that were first visualized geometrically in a prehistoric age, when abstract counting was not invented, people probably saw the cross in the form of four:* ⁘ *or* ⁙ *. This figure suggests the typical crosses:* + *and* ×*. So the number four and the cross are probably identical.*[87]

At the beginning (Picture 2), the red cross was fading and undergoing dissolution. Now it returns, indicating a reconstitution and renewal of the center and totality of the psyche.

[86]Jung, *Seminar on Dream Analysis*, p. 358.

[87]Ibid., p. 363.

PLATE 103. *The "Quadrant" Mandala as the Self and Ego within the Self*

The "Quadrant" Mandala as the Self and Ego within the Self

Description: (from a dream) In the dream I see this shape as a mandala with the admonition "Keep it simple." I wanted to paint the theme of the ego's being separate from the Self and also contained in the Self.

Comment: Jung says,

> *The God-image is always a projection of the inner experience of a powerful* vis-à-vis. *This is symbolized by objects from which the inner experience has taken its initial impulse, and which from then on preserve numinous significance or else it is characterized by its numinosity and the overwhelming force of that numinosity. In this way the imagination liberates itself from the concretism of the object and attempts to sketch the image of the invisible as something which stands behind the phenomenon. I am thinking here of the simplest basic form of the mandala, the circle, and the simplest (mental) division of the circle, the quadrant*[88] *or, as the case may be, the cross.*[89]

The figure of the analyst is often a powerful vis-à-vis and an object "from which the inner experience has taken its initial impulse." In other words the analyst carries the projection of the God-image. The emergence of mandala forms, such as this picture, promotes a liberation from the "concretism of the object," i.e., the transference.

[88]Probably a reference to the quadrated circle:

[89]Jung, *Memories, Dreams, Reflections*, p. 335f.

PLATE 104. *The Self Purifies and Renews the Blood*

The Self Purifies and Renews the Blood

Description: (from a dream) The Self is represented as the magic cloud. Into it goes the bad blood on the lower right and out of it comes the new red blood on the left. The glass ball is the ego—now in a state of vacuum. There is a flame above the ego, new life.

Comment: The dream reads as follows:

> *Note: The entire dream is accompanied by the last, fast movement of Mozart's Symphony No. 40—fast, cheerful, energetic. I had been connected with something bad, something deathlike. I had been contaminated and my blood had been damaged. Many other people had been afflicted the same way. I had been chosen for an experiment. It was an intensive, very concentrated series of blood transfusions and washings. This would take three hours or three days. It was to be a major life and death surgical operation like open heart surgery, to be performed by Herbert von Karajan (the orchestra conductor). I awoke after the "operation." It had been a success!! The blood was flowing again, it was completely cleaned. Not only that, there was more of it and it was of better quality than when I was born. I was astounded! Something more than an operation had gone on here. I knew that this operation had not only saved me but also that it had been* the *one necessary operation to save all the other people who were sick unto death with this blood disease. In some way I had been a ransom for them.*[90] *I was thrilled at this news.*

This dream epitomizes the entire analysis in a very striking way. More paintings followed and it would be several years before the full significance of these last pictures reached consciousness, but this final dream picture establishes that the operation has been a success because the ego has achieved a living connection with the Self.

[90]Individual psychic accomplishments have collective consequences. See Edinger, *The Creation of Consciousness*, p. 23ff.

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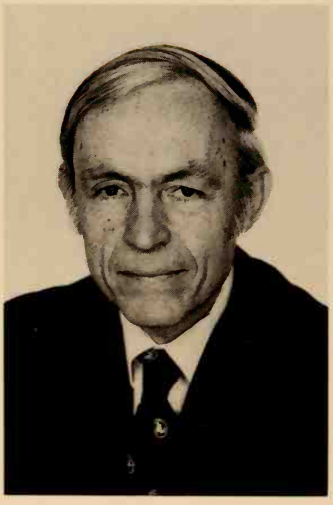
The Living Psyche
A Jungian Analysis in Pictures

The picture featured on the cover is entitled "The Bungalow in My Home Town with the Great House in the Back—Flowering Trees." Dr. Edinger's comment reads, "The great house behind the modest one is an allusion to the Greater Personality behind the ego. The theme continues of paradisial containment in good Mother Nature. This represents a numinous nature-experience, a healing encounter with the original source of one's being. It is reminiscent of Jung's earliest memory.

> I am lying in a pram, in the shadow of a tree. It is a fine warm summer day, the sky blue, and golden sunlight darting through green leaves. The hood of the pram has been left up. I have just awakened to the glorious beauty of the day, and have a sense of indescribable well-being. I see the sun glittering through the leaves and blossoms of the bushes. Everything is wholly wonderful, colorful and splendid." *(Memories, Dreams, Reflections,* p. 6)

The paintings in this book provide a rare opportunity to experience the work of an artist and the reality of the living psyche. The patient/artist began analysis at the age of 36 with the chief complaint that, in spite of a successful career in the arts, he had lost his sense of purpose in life and was on the verge of despair. The pictures were done over a period of five years during the course of Jungian analysis. They touch on all the major themes of the analysis and constitute a remarkable record of an analytic experience that ranged from the heights to the depths, from the infernal to the sublime.



Edward F. Edinger is a Jungian analyst who was born in Iowa and grew up in southern Indiana. He attended Indiana University and Yale University School of Medicine, receiving his M.D. in 1946. He is a former supervising psychiatrist at Rockland State Hospital, Orangeburg, N.Y., a founding member of the C. G. Jung Foundation of New York, and former chairman of the C. G. Jung Training Center in New York where he practiced for many years. He is the author of *Ego and Archetype, Melville's Moby Dick: A Jungian Commentary, The Creation of Consciousness: Jung's Myth for Modern Man, Anatomy of the Psyche, Encounter with the Self, The Bible and the Psyche: Individuation Symbolism in the Old Testament,* and *The Christian Archetype.* He currently lives in Los Angeles.

ISBN 0-933029-52-7

CHIRON PUBLICATIONS